



















HISTORICAL MEMOIR  
ON  
ITALIAN TRAGEDY,  
FROM  
THE EARLIEST PERIOD TO THE PRESENT TIME:  
ILLUSTRATED WITH  
*SPECIMENS AND ANALISES*  
OF THE  
MOST CELEBRATED TRAGEDIES;  
AND INTERSPERSED WITH  
OCCASIONAL OBSERVATIONS ON THE ITALIAN THEATRES:  
AND  
BIOGRAPHICAL NOTICES  
*OF THE PRINCIPAL TRAGIC WRITERS*  
OF  
ITALY.

BY A MEMBER OF THE ARCADIAN ACADEMY OF ROME.



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Les Italiens furent les premiers qui élevèrent de grands théâtres, et qui donnèrent au monde quelque idée de cette splendeur de l'ancienne Grèce, qui attirait les nations étrangères à ses solennités, et qui fut le modèle des peuples en tous les genres.      VOLTAIRE.

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TO THE  
RIGHT HONOURABLE,  
LAVINIA,  
*COUNTESS SPENCER.*

EUBANTE TIRINZIO.

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It cannot excite wonder, that the “tablet starting” into existence, and notes that “lift the soul on seraph wings,” should tempt an ardent admirer of the elegant arts to enter the bowers of Wimbledon. Let me, however, Madam, entreat your pardon for this intrusion; and, while I bend at the shrine of wit and beauty, permit me to lay this humble offering at your feet.

M DCC XC VIII.





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## P R E F A C E.

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EARLY enamoured of the literature of Italy, it was, during many years, my solace amidst the corrosive cares of life. An opportunity of visiting the classic shores of that enchanting clime occurring, I availed myself of it, and returned a more enthusiastic admirer, if possible, of the effusions of the Italian muse. Soon after my arrival in my native country, ill-health obliged me to retire from "the busy hum of men," and I sunk into rural seclusion in a verdant valley, watered by a winding river, at the foot of a range of lofty mountains. Here I summoned around me the swans of the Po and the Arno, and, while I listened to their mellifluous strains, time passed me with an inaudible step. But though I no longer sighed after the society which I had abandoned, I felt an ardent desire to increase its stock of harmless pleasures. With this view the present work was undertaken. Discovering in Italian tragedy, a rich mine of intellectual wealth, hitherto almost totally unexplored by my countrymen, I determined, however ill-qualified I might be, to endeavour to direct their notice to this literary treasure. If they should not find me an intelligent guide, they will, I trust, have no reason to accuse me of intentionally leading them astray. In taste and judgment I may often fail; but in truth of representation I flatter myself I shall be generally found scrupulously correct. Fortunate in my researches, my collection of Italian tragedies is not inconsiderable :  
and,

and, following the advice of Prior, I invariably made it a point to read before I wrote. I do not, however, pretend to have read, or to be in possession of all the dramas which I enumerate (though there are, indeed, few of them which I do not possess, and have not inspected); but as I was in no haste to appear before the tribunal of the public, I not only carefully consulted, but freely laid under contribution, all the best bibliothecal authorities and most impartial dramatic critics, within my reach. This occasioned such a copious flow of matter, that had I not firmly resolved to adhere to my original idea of giving only a slight memoir, I should, perhaps, have deemed it necessary to apologise for the bulk of my volume.

The first plan of this work was circumscribed within the humble limits of a *Catalogue raisonné*. But a little reflection taught me to believe, that the dry, insipid nature of a catalogue would rather deter, than invite readers. This induced me to extend my purposed bounds, and, by the introduction of biographical notices of dramatic writers, to give a flexibility to my outline, which would enable me to embrace such objects of taste and curiosity as might occur in my progress through the extensive fields of Italian literature. Indeed, the title which my work now assumes, seems to warrant this departure from my original plan. “Quand on écrit des mémoires,” says the Abbé de Sade, “on a les coudées plus franches; on peut faire de petites excursions, appuyer sur quelques détails, saisir certains objets qui paroissent étrangers, et qui n’entroient pas dans une histoire faite avec soin.”

My first object was certainly the Italian reader; but I trust that the mere English reader will find I have not been totally regardless of his amusement or information. Had I been more prodigal of translation, his disappointment would, perhaps, have been less frequent; but I am not certain that his pleasure would have been proportionably increased, as all the specimens most necessary for illustration, or richest in poetic beauties, are translated, and, though Italian quotations frequently

quently occur in the text, the chain of the English narrative is seldom broken.

Despising an ostentatious display of reading, I have preserved my margin as free as possible, from the cumbrous pomp of reference. In tracing the rise and progress of any art, attention to dates is, however, indispensably necessary: I shall not therefore, I hope, be thought too anxiously exact in regard to titles and colophons.

Had not the state of the political world impeded the epistolary intercourse with the continent, I should probably have had many obligations to acknowledge to my Italian friends. Their aid, nevertheless, has not been wanting. Amongst those to whom I feel myself peculiarly indebted, I name with pride and gratitude, Signor Pietro Napoli-Signorelli of Naples, the Abate Melchior Cesarotti of Padua, and Prince Giacomo Giustiniani, late governor of Perugia.

For valuable accessions to my hoard of Italian dramas, and exertions to promote my undertaking, I am infinitely obliged to my friend Robert W. Wade, Esq. of Knightsbridge; M. R. I. A. to John Pinkerton, Esq. the profound historian of Scotland; and to Major William Ouseley, whose success in oriental pursuits has already raised him to literary eminence.

Indulged with the unrestricted use of a spirited translation of the Abate Monti's tragedies, by the admirable translator of the *Inferno* of Dante, I have enriched my memoir with copious extracts from that as yet, inedited work. And when the reader shall have perused the translation, by the same hand, of the choruses from the *Acripanda* and *Alcina*, and of a few passages from other Italian dramas interspersed through these pages, he will, I am sure, regret that my poetical obligations to my inestimable friend, the Rev. Mr. Boyd, are not more abundant.

“When a man writes,” says a French author, “he ought to animate himself with the thoughts of pleasing all the world; but he is

to

to renounce that hope, the very moment the book goes out of his hands." I never cherished the hopes, but I certainly suffer all the apprehensions of the French author. My motive for undertaking this work, I have already declared. Fame was not my object: in my rural seclusion, in an island

divisa dal mondo,

her sweet voice could not sooth me. I do not say this to deprecate criticism; it is rather my wish to invite it: for should this Memoir ever reach another edition, my ambition would be, to render it less unworthy the public eye.

*St. Valeri,  
August 6, 1798.*

*JOSEPH COOPER WALKER.*



HISTORICAL MEMOIR  
ON  
ITALIAN TRAGEDY.

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INTRODUCTION.

THE elegant arts lay buried under the ruins of the majestic INTROD.  
fabric of the Roman empire until the beginning of the twelfth  
century. Soothed by the voice of peace, and no longer dread-  
ing the sword of the spoiler, then, and not sooner, did they  
venture to raise their heads. Those faculties of the human  
mind which have beauty and elegance for their objects, now  
began to unfold themselves; and soon after they were brought  
into action, they employed their powers upon the dramatic  
art. So early as the year 1304. (1) Vasari describes an at-  
tempt

*INTROD.* tempt at a dramatic exhibition in Florence(*a*) ; but neither Crescimbeni, nor Tiraboschi, will allow the revival of the dramatic art in Italy to commence with that feeble essay.(*b*) They date, more properly, its revival from the appearance of the Achilleis and the Eccerinis, two Latin tragedies on the model of Seneca, by the learned Albertino Mussato, of Padua, who died in exile, amongst the fens of Venice, in the year 1329, at

(*a*) *Vite de' Pittori*, tom. i. p. 385. This exhibition, at which we find the spectators  
embarking

For the fiery gulph of hell,

is fully described by Ammirato, whose words I shall transcribe. “ Mentre secondo l'usanza delle feste, che si solevano celebrare à kalen di maggio quelli di borgo san Friano (in Florence) con pazzia invenzione promettono per il lor banditone di dar novelle dell' altro mondo à chi si fosse ragunato in sul ponte alla Carraia, il popolo in tanta calca vi trasse à vedere, stupido in mirare i lavorati feochi, e la spaventosa immagine dell' inferno, et quelli che in figura d' anime ignude à contrafatti demonii erano compartiti, e in udire le grandissime grida, e urli che gitavano per le diverse pene et martirii, à quali pareano condannati, cose tutte rappresentate sopra barche, et navicelli, che erano nel fiume, che il ponte, che in quel tempo era di legname, non potendo regger, al gran peso che sosteneà, cadde con tutta la gente ch' v' era sopra, et molti vi morirono, parte annegati nel fiume, et parte oppressi da coloro, che erano ultimi à cadere, de quali pochi furono quegli, che scamparono la morte, che guasti d' alcun membro o storpiati non rimanessero.”  *Ist. Fior. ed. 1600, p. 168.* This exhibition reminds Mr. Roscoe of the harrowing of hell mentioned by Chaucer. *Life of Lorenzo de' Medici*, vol. i. p. 229. And it is said by Denina, to have given birth to the Commedia of Dante. *Viande della L. tiratura Parte 2. Sez. 10. Ed. Venez. 1788.*

(*b*) Had not Petrarch first withheld from the public, and afterwards destroyed his Filologia, he would probably be numbered with those, to whom the revival of the drama in Italy is ascribed. The abbé de Sade mentions two dramatic compositions, still existing in the Laurentian library, which are supposed to have been written by Petrarca. *Mem. pour la vie de Petrarque*, tom. iii. p. 458.

the

the advanced age of seventy.(c) This opinion is also supported by the respectable authority of the marquis Maffei, in the elegant and ingenious discourse prefixed to his Teatro Italiano. For the latter of these tragedies, (the Eccerinis) Muscato was honoured with a laurel crown by the bishop of Padua, who, at the same time, issued an edict, that, on every Christmas-day, the doctors, regents, and professors of the two colleges in that city, should go to his house in solemn procession, with wax tapers in their hands, and offer him a triple crown.(d) From an analysis of this tragedy given by Signor Signorelli, in his Storia critica de' Teatri antichi e moderni, it appears, that it is divided into five acts, each of which is concluded with a chorus. And it further appears, that though the mind of Mussato teemed with classic lore, he neglected the unities: "l'azione," says my author, "non è una; il tempo basterebbe

( c ) Chiozza was the place of Mussato's banishment. This little city, which lies three miles from Brondolo, and thirteen from Venice, is allowed by De la Lande, to be "a-sez agréable." The cathedral is a beautiful edifice; and commodious porticoes extend along each side of the principal streets. Here, while the venerable patriot beguiled his time in revising his historical works, fancy may suppose him occasionally turning a tearful eye to his native Padua, or extending his view over that city to the towering boundary of the Alps, and losing himself, in imagination, amongst the rocks and the forests, the snows and the torrents of those majestic mountains.

( d ) This circumstance is mentioned by Tiraboschi, who has collected with care, and related with perspicuity, all the principal events of Mussato's life. Vide *Stor. della Let. Ital.* tom. v. lib. ii. cap. 6. See also an elegant little work entitled *A Sketch of the Lives and Writings of Dante and Petrarch.* Lond. 1790. p. 93.

per

INTROD. per un lungo poema epico.”(e) Beauties, however, it has, and amongst these Signorelli reckons a lively picture of the human passions. But in a period so partially enlightened as the fourteenth century, Mussato’s powers in moving, or delineating the passions could not have been generally felt, or enjoyed; for the language in which his tragedies are written, veiled all their beauties from the vulgar eye.(f) Still, therefore, mysteries or moralities, performed either by the clergy, or under their direction, were the only dramatic amusements with which the people were indulged; and these rude exhibitions were generally represented in dumb show, with figures of wood, wax, or hæmatites, like the conversion of Saint Paul by Girolamo Genga;(g) or by men dressed grotesquely characteristic. Struck with the absurdity of this practice, Lorenzo de’ Medici secretly meditated a reform in the Italian

( e ) Tiraboschi having observed, that the tragedies of Mussato are written on the model of Seneca, significantly adds, “ma un cattivo originale non poteva fare che una più cattiva copia.”

( f ) It is observed by the abbé de Sade, that the reason which determined Dante and Petrarca “à composer en langue vulgaire,” was the disuse of Latin in conversation; “n’etoit plus,” says he, “entendue que des sçavans, et ils vouloient être entendus de tout le monde.” *tom. i. p. 74.*

( g ) Vasari relates, that while Genga resided in Valli, a village near Urbino, “per non star in ozio, fece di matita una conversione di S. Paolo con figure, è cavalli assai ben grandi, e con bellissime attitudini.” *tom. v. p. 223.* Il Cecca, a famous Florentine engineer, who died in 1499, excelled in designing such representations. Nor has the practice yet totally ceased in Italy: several instances met my own observation. The **PRESEPE**, which is still exhibited at Naples, may be denominated a mute mystery. It is a representation of the birth of our Saviour with all the concomitant circumstances.

drama,



drama, while he sanctioned, from policy, the representations which he despised. (b) A favourable opportunity of carrying his plan into execution occurring, he availed himself of it. On the marriage (1488) of his daughter Maddalena to Francesco Cibo, nephew of Innocent VIII. instead of the exhibitions usual, in those times, upon such occasions, he had a *rappresentazione* or sacred drama, written by himself, entitled *San Giovanni e San Paolo*, performed by his own children, in his house at Florence. The heroes of this piece are two eunuchs, attendant on the daughter of Constantine the great, who are put to death by Julian the apostate, for their adherence to the christian religion. This little drama, calculated as well to edify as to amuse, is sprinkled with moral and political precepts. But Lorenzo did not stop here. He waged war with the saints, angels and devils, who had long infested the Italian stage. “ Amongst the poems published at the close of the present work,” says his elegant biographer, “ will be found an attempt to substitute the deities of Greece and Rome, for the saints and martyrs of the christian church, (i) but the jealous

( b ) I allude to the public spectacle exhibited in the church of Spirito Santo in Florence, during the visit of Galeazzo Sforza, duke of Milan, in 1471. See *Hyp. Em.* p. 276. ed. 1550.

( i ) See *Amori di Venere, e Marte*, an unfinished poem, partaking of the nature of a masque, subjoined to the second volume of Mr. Roscoe's *Life of Lorenzo de Medici*. The chief object of Lorenzo in this little piece, seems to be the correction of a crime still too prevalent in Italy—in fidelity to the marriage-bed. Apollo, on detecting Mars and Venus in amorous dalliance, exclaims,

Ingiuria

*INTROD.* jealous temper of the national religion seems, for a time, to have restrained the progress, which might otherwise have been expected in this department of letters." Some years after the death of Lorenzo, continues our author, "a more decided effort was made by Bernardo Accolti, in his drama of Virginia, founded on one of the novels of Boccaccio."(*k*) Prefixed

Ingiuria è grande al letto romper fede;  
Non sia chi pecchi, e di chi' l' sapra mai?  
Che 'l sol, le stelle, el ciel, la luna il vede.

But the amiable author defeats, in a great degree, his own purpose by the manner in which he makes his heroine prepare for the reception of her lover, and by the lascivious warmth with which her invitation glows.

Marte, se oscure ancor ti paron l'ore,  
Vienne al meo dolce ospizio, ch' io t' aspetto;  
Vulcan non v'è che ci disturbi amore.  
Vien, ch' io t' invito . . . . .  
Non indugiar, ch' el tempo passa, e vola,  
Coperto m' ho di fior vermigli il petto.

(*l*) Accolti is honourably noticed by Ariosto, *Furios. cont.* xlvii. st. 10. and by Castiglione, *Cont. p.* 10. *Lyon.* 1557. The drama to which Mr. Roscoe attributes so happy an effect, was first represented in Sienna, at the marriage of Antonio Spannocchi. The title of this piece is a singular monument of paternal affection;—Virginia was the name of a beloved daughter of the author! Both Riccoboni and Baretti have erroneously registered, in their respective catalogues, the edition of this drama, printed in Venice, 1553, as the first. *Hist. du théâtre de Venise.* p. 1. 5. *Ital. lib.* p. 115. It was first printed in Florence, 1518, with "capitoli e strambotti" of the author, subjoined. As this edition is very rare, I shall give the full title: *Comedia del preclarissimo messer Bernardo Accolti Aretino: scriptore apostolico et abate di S. Maria in Trivio recitata nelle nozze del magnifico Antonio Spannocchi: nella ivelyta citta di Siena.* At the end we read: *Finita la comedia: et capitoli: et strambotti di messer Bernardo Accolti Aretino. Stampata in Firenze. anno MDXVIII.* Riccoboni falls into another error in regard to this drama,

fixed to the first edition of this drama, the argument is given *INTROD.*  
in the following

## SONETTO.

Virginia amando, el re guarisce, e chiede  
 Di Salerno el gran principe in marito,  
 Qual costrecto a sposarla, e poi partito  
 Per mai tornar fin lei viva si vede.  
 Cercha Virginia scrivendo mercede,  
 Ma el principe da molta ira assalito,  
 Li domanda, sa lei vuol sia redito,  
 Dua condition, qual impossibil crede.  
 Però Virginia sola, e travestita,  
 Partendo ogni impossibil conditione  
 Adempie al fin con prudentia infinita.  
 Onde 'el principe pien d'ammirazione  
 Lei di favore, e grazia rivestita  
 Sposa di nuovo con molta affetione.

drama : he says it is in prose. Had he inspected the work, he would have found that it is in  
 ottava rima. The stanza with which the second act is opened, shall serve as a specimen.

Dura profana abhorrita fortuna :  
 mai contenta star ferma in uno stato  
 tu sempre giri con rota importuna  
 el basso elevi, et alto hai ruinato.  
 Et lhuom che justo senza causa alcuna  
 persegui : & quel che injusto fai beato  
 ne morte o prego in te pietate arrega  
 pero chiamata sei fallace et cieca.

However

*INTROD.* However imperfect this piece may be, it probably assisted in promoting a revolution in the state of the Italian drama, which led to its melioration.





HISTORICAL MEMOIR  
ON  
ITALIAN TRAGEDY.

*SECTION I.*

MD. ===== MDC.

IT may, perhaps, be thought, from the nature of my under- *SECT.*  
taking, that I should have commenced with the Sofonisba of *I.*  
Galeotto del Carretto, Marquis of Savona, which was pre-  
sented, by the author, to Isabella d' Este Gonzaga, Marchio-  
ness of Mantua, in the year 1502, and which Signor Signo-  
relli says, "fu la prima tragedia scritta nel nostro volgare  
idioma." But though it should be admitted, that the Sofo-  
C nisba

*SECT.* *I.* nisba of Galeotto was the first tragedy written in the Italian language, it ought to be observed, that it probably owed its birth to the success of Mussato in the same department of literature, or to the author's knowledge of the meditated innovation of Lorenzo de' Medici; and it is the business of history, however humbly employed, to push her enquiries to the fountain head.

But though Signor Signorelli opens his account of the rise and progress of Italian tragedy with this drama, he seems to hesitate, afterwards, in regard to its right to the honorable distinction which he bestows upon it. "E verseggiata," says he, "in ottava rima ed ha qualche debolezza e varj difetti, ma non è però indegna di esser chiamata tragedia." Angelo Ingegneri(*a*) speaks less favourably of this drama. The scene, he observes, is shifted from Carthage to Rome, and from Rome to Egypt, with a magic celerity; and the fable, he adds, is divided into fifteen or twenty acts, with "una rarità d' esempio maravigliosa." But the author of the *Parnaso Español* would expunge this piece from the list of Italian tragedies, contemptuously denominating it, a species of allegorical dialogue. Without attempting to reconcile those jarring opinions, or to determine the class of dramas to which this piece properly belongs, I shall proceed to observe, on the authority of Signor Signorelli, that a few years after it was pre-

( *a* ) *Difc. poes. rappresent.* p. 43.

sented to Isabella, it was printed in Venice, (*b*) with the *SECT.*  
 Palazzo e Tempio d'Amore, (*c*) a comedy, by the same au- thor.

Though Galeotto del Carretto has little claim to our admiration or regard, as a tragic poet, he shares our esteem and respect; and we follow him with pleasure to his castle of Finaro, at the foot of the Appenines, in the fertile plains of Piedmont. After sheltering himself, for some time, from the storms of faction, in the court of Guglielmo, Marquis of Montferrato, he retired to this castle to indulge in "letter'd ease." And here he died in 1530. Besides the works already mentioned, Galeotto wrote two comedies, entitled, *Le Nozze di Psiche e di Cupidine*, and *I sei contenti*: he also published occasional Rime.

The *Sofonisba* of Galeotto was succeeded, in the year 1508, (*d*) by *la Pamphila* of Antonio da Pistoia, a tragedy founded

(*b*) *Stor. de' teat. tom. iii. p. 103.* It is to be regretted that Signor Signorelli does not mention the particular edition to which he alludes. The earliest that has met my observation, is that of *Gilitta*, 1546. If this drama was, at any time, published with the *Tempio d'Amore*, it must have been subsequent to the year 1524, as the first edition of that comedy appeared at Venice in that year, (*per Nicolo Zopino*), without the *Sofonisba*.

(*c*) This comedy is written in various measures, and crowded with forty two interlocutors! The frontispiece to the first edition (*Ven. 1524*), is a wooden print of a concert, consisting of eight performers, each of whom plays on a different instrument.

(*d*) *Ven. per Manfreda Bona de Monteferrato.* Another edition was published in *Ven. per Melchior Sessa*, 1516. And Crescimbeni notices a third in *Ven. per Zorzi de' Rucini*, 1518. The two first lie before me; but I have never seen the third. The *Pamphila* is not noticed either by Fontanini, Riccoboni, or Baretti; and, though Crescimbeni mentions the title, he

*SECT.* founded upon the story of Gismonda and Guiscardo. In this  
 {<sup>I.</sup> rude drama, the fable and all the incidents of Boccaccio's  
 novel(*e*) are closely followed; but the scene is shifted from  
 Salerno to Thebes, and Greek names are given to the dramatis  
 personæ. The author, who seems to have had some regard  
 to the Greek model, (*f*) neither strictly observes, nor grossly  
 violates the unities. And, at the end of each act, a chorus  
 appears; but as it neither takes a part in the dialogue, nor  
 always consists of the same persons, we may conclude it was  
 not stationary. In the first chorus, beginning

Ogni cosa vince amore,

the god of love is introduced, boasting of the wonderful effects  
 of his potent art; four syrens form the second; the three  
 fates take a part in the third; and the fourth is led by Atropos.  
 In the choruses the measure is not uniform; but the argument,  
 and all the dialogue of the drama, are clothed in terza rima.  
 The following scene from the fifth act, will afford the reader  
 an idea of the author's style and manner.

seems to have been ignorant of the subject; for he asserts, that Girolamo Razzi was the first  
 “a trattarlo tragicamente,” in his *Gismonda*, which did not appear till 1569.

(*e*) *Decam. Giorn. iv. Nov. 1.* Due praise is bestowed on this affecting story in *Novella di*  
*M. Lionardo d' Arezzo*, subjoined to *Novell, et di bel parlar gentile*, (*Fior. nella stamperia dei*  
*Giunti*, 1572); and another tale, drawn from Grecian history, related “per l'opposito,” says  
 the author.

(*f*) Perhaps I should have said the Roman model, as the *Pamphila* is divided into acts; a  
 practice which did not prevail on the Greek stage, and of which the Romans are said to be the  
 inventors.



DEMETRIO RE: LITIGIA: PAMPHILA.

SECT.

I.

Io non ho bene inteso ogni parola. De.  
 Reddi de nuovo: che non corra fallo  
 A che partito fe la mia figliola.

LITIGIA.

Ella fe darsi un vaso de christallo,  
 Penso che vi era dentro solimato  
 Che non e men mortal chel risagallo.  
 Da lei fu in una coppa dor votato,  
 Poi missessello a bocca, e in abbandono  
 La beve, qual fa lacqua un amalato.

DEMETRIO.

Tardo ahyme adueduto mi sono  
 De la mia crudelta: fussio degiuno  
 Dhaver mandato il cruciato dono.  
 Non mi bastava haver de questi luno  
 Posto in captivita: per fin che lira  
 Fusse placata: e lanimo importuno.  
 Ma quel che nel principio ben non mira  
 A quel che advenir po: sel fine e poi  
 Cativo: indarno ne piange: e sospira.  
 Pamphila ha pur compito i giorni soi  
 Si come me ne stato referito:  
 Tardi te accorgi re de gli error toi.

Che

SECT.

I.

Che se ben Philostrato havea fallito  
 Potevi risolvendo el suo errore  
 Con vera scusa a lei farlo marito.  
 Satisfacendo in tanto al tuo honore:  
 De non haverla mai remaritata.  
 Farlo gran duca, principe, e signore.  
 Ma la mia figlia come innamorata  
 Involata ne le forze de cupido:  
 Veduta lira mia se disperata.  
 Che viva anchor sia poco me fido:  
 Ahyme che io la veggiochel cor piglia  
 Vedova stanza abbandonato nido,  
 O mia sopra ogni altra amata figlia,  
 Qual pena dime così te importuna:  
 Far pur bon core, e meco ti consiglia.

PAMPHILA.

O padre a più desiata fortuna  
 Le tue lachryme serba, el tuo lamento,  
 Perche per me non ne desidero una  
 Tu mostri di dolerti, e sei contento  
 Del caso occorso: e sei tu causa stato  
 Chio sia conducta a lultimo mio accento:  
 Ma se di quello amor, che mhai portato  
 Ti resta anchor, scintilla, habbi piacere  
 Chel mio corpo a lamante sia locato:

Poi

Poi che lassati tu non ci hai godere  
 Lamore in vita: dovunque el se sia  
 Posto sia seco el mio corpo a giacere  
 El fine, e giuncto de la morte mia  
 E tu misero cor meco rimanti:  
 A dio padre crudel l'alma va via.  
 Valetè donne; e voi gioveni amanti.

SECT.

I.

This drama, according to Quadrio, was represented on the wooden theatre, erected in the palace of Hercules II. duke of Ferrara, to whom it is dedicated. Of the author, so little is known, that Sig. Signorelli cannot determine whether he was of the family of Camelli, or of that of Vinci.

But this was only the dawn of the tragic art in modern Italy. Let us now turn our eyes to behold the splendour of day. “*La SOPHONISBE* du célèbre prélat Trissino, nonce du pape,” says Voltaire, “est la première tragédie régulière que l’Europe ait vûe, après tant des siècles de barbarie.” And Giraldi also, at the conclusion of his *Orbecche*, says,

E’l Trissino gentil, che col suo canto  
 Prima d’ognun dal Tebro, e dall’ Ilisso  
 Già trasse la Tragedia all’ onde d’ Arno.  
 Gentle Trissino too, whose potent strain,  
 From wand’ring Tiber and Illysus, drew  
 To Arno’s hallow’d shade, the tragic muse  
 Melpomene, to weep.

Nor

*SECT.* Nor does this memorable event in the history of the modern drama, remain unsung by the English muse. Pope celebrates it in the prologue to Thomson's *Sophonisba* :

*L.*

When learning, after the long gothic night,  
Fair, o'er the western world, renew'd its light,  
With arts arising, *Sophonisba* rose,  
The tragic muse returning, wept her woes.  
With her th' Italian scene first learn'd to glow;  
And the first tears for her were taught to flow.

This tragedy was represented in Rome, 1515, with great magnificence, in the presence of Leo X. to whom it was dedicated, and under whose auspices it was written. And, in the year 1562, when a wooden model of the famous olympic theatre of Palladio was erected, for trial, in the palazzo della ragione, or town-hall of Vicenza, the *Sofonisba* of Trissino was selected for representation. The historians of Vicenza dwell, with pride and pleasure, on the splendour of this spectacle, and on the great concourse of nobility, from even the most distant parts of Lombardy, who assisted. (*g*) This tra-

(*g*) Either apprehensive of exhausting their funds, or despairing of equalling, in any future exhibition, the splendour of this spectacle, the members of the Olympic academy, immediately after the performance, resolved, that their dramatic representations should totally cease, or be, for awhile, suspended. But it appears from a volume of inedited minutes of this academy, in the possession of Pierfillippo Castelli, that at a meeting held on the 10th of August, 1579, it was determined to revive the dramatic exercises of the academy, and to begin with "una favola pastorale," which "sia recitata pubblicamente con quella minor spesa che sia possibile."

gedy

gedy is written in verso sciolto, and the author, following the *SHAK.* Greek model, conducts his plot with great simplicity, only in-<sup>ter-</sup> interrupting the course of the action with the odes, and occasional observations of a moralizing chorus. Amongst the many passages justly entitled to admiration in this drama, the scene between Sophonisba and Erminia, after the former drains the fatal bowl, stands pre-eminent. “Un cuore non indurito  
 “da’ pregiudizj, verserà pietose lagrime,” says an Italian critic,  
 “al racconto del veleno preso dalla regina, a’ di lei discorsi,  
 “alla compassionevole contesa con Erminia, ed al quadro delle  
 “donne affollate intorno a Sofonisba che trapassa, di Erminia  
 “che la sostiene e del figliuolino che bacia la madre la quale  
 “inutilmente si sforza per vederlo l’ultima volta sul punto di  
 “spirare.” (*b*) But the reader shall have an opportunity of de-

(*b*) *Stor. de teat. tom. iii. p. 106.* Jacope Castellini, a contemporary of Trissino, has also made Carthage the scene of a tragedy. But his Asdrubale is infinitely inferior to the Sofonisba, in every point of view. It is a feeble production,—a production in which we rarely discover a scintillation of genius. In order to produce his catastrophe, the author employs the agency of fire. The wife of Asdrubale,

Con quel pensier che venne al 'infelice  
 Sofonisba figlia tra sua già morta,  
 Di non volere esser menata a Roma  
 Prigiona dietr' al trionfo,

precipitates herself and her child into the flames, which are preying on the city of Carthage, and both are supposed to be consumed in the presence of the audience. This tragedy, which was printed in *Florence*, 1562, *appresso L. Torrent*, is dedicated to Francesco de' Medici, and embellished with a view of the city of Carthage.

*SECT.* ciding on the merits of this admired passage for himself: a  
I. passage to which it would be equally vain and presumptuous  
 to attempt to do justice in a translation.

*Sof.* A che piangete? non sapete ancora  
 Che ciò, che nasce, a morte si destina?  
*Cor.* Ahimè! che questa è pur troppo per tempo;  
 Ch' ancor non siete nel vigesim' anno.  
*Sof.* Il bene esser non può troppo per tempo.  
*Erm.* Che duro bene è quel, che ci distrugge!  
*Sof.* Accostatevi a me, voglio appoggiarmi;  
 Ch' io mi sento mancare, e già la notte  
 Tenebrosa ne vien negli occhi miei.  
*Erm.* Appoggiatevi pur sopra' l mio petto.  
*Sof.* O figlio mio, tu non avrai più madre;  
 Ella già se ne va, statti con Dio.  
*Erm.* Oimè! che cosa dolorosa ascolto!  
 Non ci lasciate ancor, non ci lasciate.  
*Sof.* I'non posso far altro; e sono in via.  
*Erm.* Alzate il viso a questo, che vi bacia.  
*Cor.* Riguardatelo un poco. *Sof.* Aimè! non posso.  
*Cor.* Dio vi raccolga in pace. *Sof.* Io vado . . . addio.

The reader whose tears would not be “taught to flow” on perusing this passage, must, indeed, have an heart “indurito da' pregiudizj.” As a further specimen of this celebrated tragedy, I shall transcribe a beautiful ode to love, in the third  
 act\*

act, (i) and subjoin the free and spirited translation of a *SECT.*  
friend. I.

Amor, che ne i leggiadri alti pensieri  
Sovente alberghi, e reggi quella parte;  
Da cui non ti diparte  
Rugosa fronte, e pel canuto, e bianco;  
Poi sì dolci lacciui, con sì bell' arte  
Poni d' intorno a quei, che son più fieri,  
Che porgon volentieri  
A le feroci tue saette il fianco;  
Ogni valore al tuo contrasto è manco.  
Nè solamente a gli uomini mortali  
Ti fai sentir, ma su nel ciel trappassi,  
E l' arroganza abbassi  
De' maggior dei con li dorati strali;  
E piante, et animali,  
E ciò che vive, cede a la tua forza;  
Che ne la resistenza si rinforza.

La tua più vaga, e più soave stanza  
È ne' begli occhi de le donne belle;  
Ivi le tue facelle  
Accendi, e d' indi la tua fiamma è sorta.  
E come i naviganti per le stelle,

(i) I follow the division of the Marquis Maffei, who, in his *Teatro Italiano*, gives the “modo di recitare” this tragedy which was followed in Verona. In the original drama there are no divisions, either of acts or scenes.

SECT.

I.

Che son d' intorno al polo, hanno baldanza,  
 Che là, ov' è lor speranza,  
 Potranno andar con quella altera scorta ;  
 Così la gente presa si conforta,  
 E spera ogni suo ben da que' bei lumi,  
 Che l'enfiamaro; ond' or ne trae diletto,  
 Or lacrime, or sospetto,  
 Secondo il variar d' altrui costumi.  
 Ben par, che si consumi,  
 Se poi gli è tolto quel, che la distrugge;  
 Onde' l mal segue, e' l ben paventa, e fugge.

## ODE TO LOVE.

When in the generous breast you hide,  
 And o'er the mounting thought preside,  
 Imperious Love! not stealing time  
 Can lure you from the throne sublime;  
 Nor furrow'd checks, nor locks of snow,  
     Can force you to forego  
 Your deathless hold. The heavenly snare  
     With such consummate care  
 'Round your obedient slaves you lay,  
     Who, to your welcome sway,  
 Fondly extend their suppliant arms,  
     And melt to soft alarms;  
 Baring their bosoms to the blow,  
     They court thy bended bow.

Heroes



SECT.

I.

}

Heroes in vain thy prowess dare:  
 All that rove this vale of anguish,  
 Learn to love and learn to languish;  
 And, even the immortal gods the soft contagion share.

The tenants of the grove,  
 Nay, woods and wilds themselves submit to love.

All that live thy laws obey,  
 And rebels but extend thy far-subduing sway.

But, in that resistless glance  
 Shedding soft delicious trance  
 Thro' the soul, in amorous pain,  
 Cupid! most thou lov'st to reign.  
 Hence thou stealst thy heavenly fire  
 Which the slaves of young desire  
 Follow, like the leading star,  
 Which the seaman hails afar  
 Near the pole, with ceaseless round  
 Circling thro' the blue profound:  
 Hope illumines their weary way,  
 Hope, the distant prize to gain,  
 Hovering, with unclouded ray,  
 Where thou leadst the amorous train.  
 From those eyes, the founts of pleasure,  
 Bliss unfading without measure,  
 Joys, from earthly dregs refin'd,  
 Still the lover hopes to find:  
 Now, varying to the glance of scorn,  
 They swell the heart with woe;

Now

## HISTORICAL MEMOIR

SECT.

I.



Now rage, of pale suspicion born,

Contracts his alter'd brow.

And, if the beauteous phantom flies,

(His plague in transports sweet disguise,)

The hapless victim pines away,

In mournful dreams by night, with wasting sighs by day.

It now remains to notice a fine stroke of nature in the concluding scene of this tragedy. Sophonisba, perceiving the approach of death, entreats forgiveness of her attendants for any neglect of duty towards them, of which she might have been guilty.

O donne mie,

Quest' è l' ultima dì, ch' i' abbia a vedervi;

Restate in pace; e chiedovi perdono,

Se mai fatto v'avvessi alcuna offesa.

O my virgins,

We ne'er shall meet again! Behold the day,

The awful day, on which my weary soul

Shall wing its passage to the lucid realms

Of endless bliss. Be your's eternal peace!

And if I e'er have fail'd in duteous love,

Forgive it, and receive my last embrace.

We find the lovely and unfortunate Queen of Scots addressing the same request to her weeping train the night previous to her execution. "At supper," says Dr. Robertson,

" she

“she ate temperately as usual, and conversed not only with *SECT.*  
 “ease” but with cheerfulness; she drank to every one of her <sup>*L.*</sup>  
 “servants, and asked forgiveness, if ever she had failed in any  
 “part of her duty towards them.”(*j*)

It is not to be wondered at, that a tragedy thus rich in happy strokes of nature and of art, should have been frequently imitated and translated. Nor did it long remain unknown or unnoticed: its expanding fame, crossing the Alps, soon found its way into France. A translation, and an imitation, in the language of that country, are mentioned by Riccoboni in his *Reflexions historiques et critiques sur les differens theatres de l' Europe.*(*k*) “Sophonisbe de Claude Mermet, traduit de Trissino, 1584. La Carthaginoise de Montchrétien, dont le canevas, et les scènes sont les memes que celles de Trissino, 1619.” Mellin de St. Gelais, the first artificer of the French sonnet, also made a prose translation of this tragedy;

but “vi fece i cori in versi,” says Sig. Signorelli, in a letter lying before me, “perchè destinati a cantarsi.”(*l*) And, according to Voltaire, it was from the Sofonisba of Trissino that the French learned the dramatic rules. “Un auteur nommé Mairet,” says he, “fut le premier qui en imitant la Sopho-

(*j*) *Hist. of Scot.* vol. ii. p. 147. *Lond.* 1760.

(*k*) *Amsterd.* 1740. p. 94.

(*l*) An *entremêt* performed between the acts of St. Gelai's version of this tragedy, when it was represented (1559) at Blois, in the presence of Henry II, is given in the *Appendix* No. II.

SECT. "nisbe du Trissino, introduisit la règle des trois unités." (m)

I. This tragedy was first published in Rome, in the year 1524. (n)

But we must not dismiss the father of Italian tragedy with the bare mention of his name: he has a just claim to our particular notice.

Giovan Giorgio Trissino, descended from a long line of illustrious ancestors, was born in Vicenza, in the year 1478. His father, a colonel in the service of the republic of Venice, dying (o) before his son had reached his ninth year, the care of his education devolved on his mother, a Veronese of the family of Bevilacqua. This lady, remarkable for her virtues and accomplishments, did not fail in the attention due to so important a charge. After an elementary course, conducted by Francesco di Gragnuola, she sent our author, at a tender age, to Milan, for the purpose of studying Greek, under Demetrio Calcondila, a learned Athenian, of whom he makes honourable mention in his *Italia Liberata*, and to whose memory he erected a monument in the church of the Passion in

(m) *Diis. sur la trag. ancienne et moderne*, prefixed to *Sémiramis*. See also *Essay on the Genius and Writings of Pope*. Lond. 1782, vol. ii. p. 348. "Il est remarquable," says Voltaire, "qu'en Italie et en France, la véritable tragédie dût sa naissance à une Sophonisbe. *Sur Médée*."

(n) At the end of this edition we read, *Stampata in Roma per Lodovico scrittore, et Lautilio Porugino intagliatore nel MDXXIII. del mese di Luglio con proibitione, che nessuno possa stampare quest'opera per anni duece, come appare nel Breve concesso al prefato L. dovico dal Santissimo Nostro Signore Papa, Clemente vii. per tutte le opere nuove che l' stampa.* (8vo.)

(o) His death is attributed to grief, occasioned by the defeat of a detachment which he commanded, in an engagement with the Germans.

Milan.

Milan. (p) Under a master with whom he was so much pleased, and whom he so highly respected, it may be presumed he made a great proficiency in his studies. To the study of Greek literature, he united that of the mathematics, natural philosophy, and architecture. To his deep acquaintance with natural philosophy, Rucellai bears testimony in his *Api*; and of his theoretical and practical skill in architecture, his *Trattato di Architettura*, and his house at Cricoli, are existing monuments. Having completed his education, he stepped forward into life. In 1504 he married Giovanna Tiene, a noble Venetian, by whom he had two sons, Francesco and Giulio. Francesco died young, but Giulio lived to rise to the dignity of archpriest of Vicenza, and to embitter his father's days. Our author's conjugal felicity was short. He had been only a few years married when Giovanna died. Deeply af-

SECT  
I.

(p) The inscription with which Trissino honoured the memory of his preceptor, should not be forgotten.

P. M.

DEMETRIO CHALCONDYLÆ ATHENIENSI  
IN STUDIIS LITERARUM GRÆCARUM  
EMINENTISSIMO ;  
QUI VIXIT ANNOS LXXVII. MENS. V.  
ET OBIIT ANNO CHRISTI, MDXI.  
JOANNES GEORGIUS TRISSINUS GASP. FILIUS  
PRÆCEPTORI OPTIMO ET SANCTISSIMO  
POSUIT.

Of this learned Athenian, who had also been, for a while, the preceptor of Lorenzo de' Medici, some account may be found in Mr. Roscoe's life of that bright ornament of Italian literature. *Vol. ii. chap. 7.*

E

flicted

SECT. flicted at this event, he went to Rome, where he undertook  
 {<sup>I.</sup> his Sofonisba, in the hope of dissipating his grief by giving a  
 new turn to his thoughts. While he resided in this city, Julius II. died, and Leo X. rose to the Papal chair. To this munificent patron of polite literature and the elegant arts, Trissino could not long remain unknown. He was invited to his court, and honored with several marks of distinction. But the passion of ambition yielding to the love of letters, he solicited and obtained Leo's permission to retire (1514) to his villa of Cricoli. Here he flattered himself he should indulge in the uninterrupted enjoyment of his favourite pursuits;—but how vain are the hopes of man! instead of the tranquillity after which he sighed, he found his property in danger, and himself involved in a vexatious law-suit. Before he could extricate himself from this embarrassment, he was re-called to the court of Rome; and soon after sent as nuncio to the emperor Maximilian. Of the result of this embassy he communicated an account to Leo, through his friend and confidant Giovanni Rucellai. Rucellai, in a letter from Viterbo, reports to his friend the satisfaction which the pope expressed at his conduct, and the observation which he made on reading his letter: “egli ha,” said his holiness, “fino a quì proceduto bene, e non poteva meglio exequire la mia volontà di quello ha facto.” Nor was Maximilian less pleased with the conduct of Trissino. When he had finished his embassy, and was preparing, by Leo's directions, to return by Dacia, the em-  
 peror

peror begged he might hasten home by the shortest route, and consult with his master on a treaty which he was desirous of setting on foot between the king of England, the king of Spain, the pope, and himself, against the French. The emperor's letter to the pope on this occasion, does much honor to Trissino. Soon after his return, our author was dispatched to Venice to assist in promoting a crusade against the Sultan Selim II. a wild project which Leo had much at heart, and which would probably have been carried into execution had the life of Maximilian been prolonged but a few years. During his stay at Venice he employed his interest with the senate to obtain a confirmation of his right to that part of his property which was in dispute. So far as their jurisdiction extended, he succeeded; but he was re-called to Rome before he could obtain a final decision. The flattering letter which he received on this occasion has been preserved by Bembo, and does equal honor to Leo and Trissino. The object for which he was recalled, was another embassy to Venice, to treat about the favourite project of a crusade; the conquests, the abilities, and the ambition of Selim having, at that time, as Dr. Robertson observes, spread over Europe a general and well founded alarm. Leo thus introduces him to the doge, Leonardo Lauredano. "Proficiscenti Venetias  
 "Jo. Georgio Trissino Vicentino; quem quidem propter bonarum artium doctrinam, et politiores literas, excellentemque  
 "virtutem unicè diligo; mandavi, ut tibi salutem nuntiaret

*SECT.* meis verbis, &c.”—But during his public occupations and private vexations, Trissino still found time to court the muses. <sup>I.</sup> Having finished his *Sofonisba*, he dedicated it to Leo, who had it represented with great magnificence, in Rome. In the dedication, which instructs while it flatters, Trissino takes occasion to account, with elegance and ingenuity, for his deviation from the common practice, in clothing his drama in the living language of his country, and for his occasionally freeing himself from “the troublesome bondage of rhyming;” at the same time, without arrogating to himself the invention of blank verse, he recommends the use of that measure in all compositions which are intended to move the passions. In 1521, died his friend and patron, Leo, who, it is said, offered him a cardinal’s cap(*q*) which he refused, as he had resolved on forming another matrimonial engagement. Returned from Rome to Vicenza, he resumed his poetical studies, and addressing a canzone to Isabella, Marchioness of Mantua, (*r*) she invited him (1522) to undertake the education of her son Hercules, which he declined. In the year 1523 he

(*q*) Tho’ Trissino never accepted of any ecclesiastic dignity, Voltaire, with his wonted historical inaccuracy, adds the title of “le prélat” to his name, whenever he happens to mention it.

(*r*) This lady enjoyed the peculiar felicity of being addressed by two poets, who respectively claim the honour of giving birth to Italian tragedy. But it is not only in the dedication of *Galeotto*, and the canzone of Trissino, that her mental and personal charms are enshrined; she is again celebrated by Trissino in his *Ritratti delle bellissime donne d’Italia*. Isabella was daughter of Hercules I. duke of Ferrara, under whose auspices the drama first raised its head in that city.

was



was sent, with other delegates, from Vicenza, to congratulate *SECT.*  
 Andrea Gritti on his being exalted to the dignity of doge of —<sup>L.</sup>—  
 Venice. His latin oration on this occasion is highly praised,  
 and has been often printed. In the same year he addressed  
 a letter of congratulation to Clement VII. on his promotion  
 to the chair of Saint Peter: and, at the same time, sent him  
 the canzone beginning

Signor, che fosti eternamente eletto  
 Nel consiglio divin per il governo  
 De la sua flanca e travajata nave; &c.

Flattered with this instance of attention from Trissino,  
 Clement, who had long known and esteemed him, invited him  
 to Rome, where, in July 1524, he published his *Sofonisba*.  
 And in the month of December following, the press imparted  
 his *Epistola de le Lettere nuovamente aggiunte nella lingua*  
*Italiana*. In this little work he exhibits his scheme for am-  
 plifying the Italian alphabet with certain Greek letters, which,  
 in his opinion, would assist in regulating the tones of the  
 voice in the pronunciation of the Italian language.(s) This  
 idea

(s) Soon after Trissino had published his plan for amplifying and improving the Italian  
 alphabet, he received from Valerio Centannio, a physician of Vicenza, the following  
 curious

## SONETTO.

L'Ω grande da Iji Greci nominato,  
 A differentia di quel, ch' è minore;  
 L'E dast' ignudo; e di poco valere,  
 A latw ad Alph' al Gior' accompagnatw;

SECT. *I.* idea he supports in his *Dubbj Grammaticali*, and carried into execution in the first edition of his *Italia Liberata*. Still continuing in the service of Clement, his studies were again interrupted by diplomatic engagements, of which the most honorable was that of assisting as ambassador from the court of Rome, at the coronation of Charles V. at Bologna, in 1530, on which occasion the privilege of bearing the golden fleece in his arms was granted him. Weary of the bustle and intrigues of courts, he once more sighed after retirement, and, with the permission of Clement, returned from Bologna to Vicenza, where the vexations of litigation again awaited

Che nel scriver Toscan ha ritrattato  
 Vostr'alt' ingegno; facend' maggiore  
 Numer di Lettre: ch' in varie tenere  
 Suonan a chi non ha 'l cervel fiacato;  
 Vorrei saper: se n'è Greca Scrittura  
 Leggenda, debben ritenere il suonar,  
 Che nel legger Toscan Kiaro si sente.  
 Rispondete signor: che la censura,  
 Et gran giudicio vostro, a me tal suon.  
 Qual sal ad giorn: a notte fuor ardente.  
 Anchor mi vien a mente  
 D' addimandar: se l' Ita Greca tiene  
 La voce: ch' a l' E Toscan si conviene.  
 Et farse dicin bene  
 Quelli, che voljan per detti d' Hamero  
 L' Ita suonar; come il Toscan E primiero.  
 Bramo saper il vero.  
 Adunque forse l' O Toscan antico  
 Terrà 'l suon d' il Greco O: che minar dicio:  
 Il servir di vostra magn.  
 Valerio Centannio.

him.

him. Doubting the ability or honesty of his lawyers, he undertook his own cause, and pleaded with so much eloquence SECT.  
I. that he not only vanquished his adversaries, but covered them with shame. But he was still to suffer from domestic dissensions. About this time he married Bianca Trissino, who, from her uncommon personal endowments was called the Helen of her day. This lady, who appears to have been as artful as beautiful, soon attempted to estrange the affections of her husband from his son Giulio, by Giovanna, his former wife, in order to render her own son, Ciro, their sole object. Succeeding too well, an irreconcilable quarrel took place between Giulio and his father. Soon after (1545) Bianca died. Though raised to the dignity of one of the consiglio centumvirale, in reward for some important services which he had rendered his country, home became hateful to our author, and he retired to a delicious retreat in the little island of Murano(1)

LEAVE

(1) This island, which is distant about half a mile from Venice, is divided into four parishes, and contains six thousand souls. A favourite retreat of the Venetians during the villaggiatura, it is, as may be supposed, thickly covered with houses and gardens. Besides some churches, several richly endowed monasteries, and two learned seminaries, it is embellished with two noble palaces, one of which is adorned with the glowing effusions of the pencil of Paolo Veronese; and the other, called Cà Grande, has a gallery, which, according to the author of the *Foresta illuminata*, is “quasi un mezzo miglio” in length. Though Murano did not appear to me well calculated for rural seclusion, I will not deny that the Venetians may find it a charming summer retreat; but I will confess I entertain some doubts of the purity of its air at all seasons, since it is, “officina vitraria celeberrima,” celebrated for its glass manufactories. Some future biographer of Trissino will, I hope, direct the traveller” notice to the house in which the *Italia liberata* received the last touches from the hand of the

author.

*SECT.* near Venice. Here he completed the first nine books of his  
 I. *Italia Liberata*, begun in 1525, (u) and, dedicating the work to Charles V. sent it to his Imperial Majesty by the hand of a friend. Flattered with the dedication, or pleased with the production, Charles insinuated a wish to see the poem continued. The venerable bard taking the hint, printed the remaining eighteen books in Venice in 1548, and sent a copy by his son *Ciro* to the bishop of Trent, to be presented to the Emperor, by whom it was graciously received. On the completion of this work, an effusion of joy, mingled with vanity, burst forth from Trissino in the following

### SONETTO.

Io son pur giunto al desiato fine  
 Del faticoso e lungo mio poema,  
 Che fatto è tal, che non havrà mai tema  
 Di tempo, e guerre, o d'altre empie ruine.

author. The anonymous author of the *Guidicio sopra la Canace e Macerco di S. Speroni*, speaks of a visit which he made Trissino in Murano; but he mentions no circumstance which would lead to a di-discovery of the house in which he found him.

(u) *Stampata in Roma per Valerio e Luigi Dorici, a petizione di Antonio Macro Vincentino MDXLVII. di Maggio. Con Privilegio di N. S. Papa Paul III. et di altri Potentati.* This edition is so extremely rare, that the last Italian biographer of Trissino declares he never saw more than two copies of it. “Rarissima è questa edizione, e due sole copie n’abbiamo noi vedute in Venezia, una nella celebre libreria Pisani, e l’altra nella preziosa libreria del fu Signor Apostolo Zeno.” *La vita di Gio. Giorg. Trissino: Scritta da Pier. Castelli. ven. 1753. p. 91.* To my copy of this literary rarity, is subjoined the first edition of the remaining eighteen books of the poem, *Stampata in Venezia per Isidoro Janiculus da Bressa ne l’anno MDXLVIII. di Ottobre. Con le grazie del summo Pontifice, e de la illustrissima Signoria di Venezia, e de lo’ illustrissimo duca di Fiorenza; che niuno non la possa ristampare per anni x. senza vprisa licenza de l’autore.*

Anzi

SECT.

I.

Anzi dappoi che al natural confine  
 Giugnerà l'alma, e dopo l'ora estrema,  
 De la qual tanto ognun paventa, e trema,  
 Spero haver laudi allhor quasi divine:  
 E viver dopo morte in quella carte,  
 E salir quindi glorioso al cielo,  
 Lasciando a basso le terrene salme.  
 Poi senza più curar caldo, nè gelo,  
 Dicar ai templi di Ciprigna, e Marte,  
 Le mie vittoriose, e chiare palme.

I see the bound! my weary task is o'er,  
 The muses' long protracted toil is past,  
 The pile is built that scorns the sweeping waste  
 Of time, of tempest, and Bellona's roar.  
 And when my soul has reach'd the solemn shore  
 Of mortal things, and meets the last extreme,  
 I hope to live an everlasting theme  
 Beyond the gloom of that tremendous hour:  
 O'er fate triumphant, by this lofty lay,  
 To heaven's harmonious climes I'll yet aspire,  
 And leave the cumbrance of the dust below:  
 Scorning the brumal blast, and fervid ray,  
 The martial god, and queen of soft desire,  
 Shall bid my palms around their altars grow.(v)

While

{ v } What has happened to Trissino, has happened to many other writers: the production on which he reposed his fame has sunk into neglect, while his other works continue to be read and applauded. Of this neglect Mr. Warton seems to assign the true cause: "Trissino,"

F

says

SECT. <sup>L.</sup> While he was thus employed in imparting to the public the fruits of his studies, his son Gialio, availing himself of his absence, involved him in new litigations. Enraged at this undutiful conduct, he made his will, and bequeathed the whole of his property to Ciro, and his body to the monks of Santa Maria degli Angeli, of Murano. Giulio, however, succeeded in wresting part of his property from him. His anger was now directed against the professors of the law, upon whom he poured a torrent of abuse in his comedy of *I Similimi*, on which he was then employed. The passage to which I allude begins thus :

O maledette sian tutte le liti,  
Tutti i garbugli, e tutti gli avvocati,  
Nati a ruina de l'umane gente,  
Che si nutriscon degli aliri disconci, &c.

With a lacerated mind, a body enfeebled by infirmities, and an heavy weight of years, the wretched old man hastened to Trent to throw himself again at the feet of Charles. From Trent he proceeded to Rome, carefully avoiding his native Vicenza; and soon after his arrival in that city, he yielded

says he, "who flourished a few years after Ariosto, had taste and boldness enough to publish an epic poem, written in professed imitation of the *Iliad*. But this attempt met with little regard or applause for the reason on which its real merit was founded. It was rejected as an insipid and uninteresting performance, having few evils or enchantments to recommend it." *Osserv. on the Fairy Queen*, vol. i. p. 3. Lond. 1762. In a dialogue between Trisino and Calliope in *Le Rivale di Parma*, (vol. ii. c. ii.) the latter makes some severe strictures on the *Italia liberata*, which seems an echo of the public voice.

(1550) to the stroke of death. Where he was buried, is *still* <sup>*l.*</sup> undetermined; but it is generally believed that he was interred in the church of Sant' Agata. In his house at Cricoli hangs his portrait by Zambellino; and his brother academicians, grateful to his memory, raised a statue to him in the olympic theatre. When Goldoni visited Vicenza, the family of our author were not extinct. (re) And two palaces belonging to the Conti Trissini, which rank amongst the happiest designs of Palladio and Scamozzi, still adorn the native city of the father of Italian tragedy.

Encouraged by the success of Trissino, his contemporary and friend Giovanni Rucellai, nephew of Lorenzo de' Medici, and cousin-german of Leo X. (x) entered the dramatic walk. In the year 1516, his Rosmunda (y) was recited in his garden at Florence, in the presence of Leo. This tragedy is founded

(re) See *Mem. del Goldoni* (Ven. 1788. p. 186.) an exquisitely entertaining work, and, as Gibbon observes, more truly dramatic than his comedies.

(x) Giovanni Rucellai was the son of Nannina, one of the sisters of Lorenzo de' Medici, by Bernardo Rucellai, a Florentine, "who has not only signalized himself," says Mr. Roscoe, "as a protector of learned men, but was himself one of the most accomplished scholars of his time." *vol. ii. p. 152.* The Trionfo della Calunnia in the Canti Carnascialeschi, is attributed to Bernardo Rucellai. But he is better known as the author of *De Bello Italico*, and *De Bello Pisano*. Some particulars of his life may be found in *Eleg. degli uomini illust. tosc. tom. ii.*; and in an edition of *Canti Carnascialeschi*, printed at Cornigli (Pisa) in 1750, his portrait, rudely engraven, is given.

(y) The first edition of this tragedy bears this quaint title, *Rosmunda di misser Giovanni Rucellai patrito fiorentino, e della rocca di Adriano difensore fedelissimo.* At the end; *Impresso in Siena, per Michelangelo di Barto. P. al infantia di Alexandro libraro. Adi xxvii. di Aprile, anno mdcxvi. in 8vo.* Several editions of this favourite drama have appeared in Venice, and in Florence; but the most correct is that of *Paol. press. G. Corino*, 1728.

*SECT.* upon a story of strong interest in the history of the Lombards,  
 1. which is related with simplicity and perspicuity, in the *Istoria Fiorentina* of Machiavelli, and splendidly embellished and minutely detailed in the luminous page of Gibbon. In this drama, Rucellai gave the first proof of his dramatic powers. But he seems to have succeeded better in his *Oreste*, in which he is allowed to have supported the character of that unfortunate prince with ability, and to have painted the passions with vigour and with truth. It should, however, be observed, that in the *Rosmunda*, Rucellai appears an original writer; but in the *Oreste* he only affects the humble character of an imitator. He constructed, upon an historic basis, the fable of the former; but the fable of the latter is borrowed from the *Iphigenia in Tauris* of Euripides. On the *Rosmunda* I shall here dilate a little, not only because (though often printed) it is of rare occurrence; but because it was the second regular tragedy which appeared in the Italian language.

Though the fable of the *Rosmunda* is conducted with the utmost simplicity, it is, however, extremely interesting. The youth, the beauty, and the piety of *Rosmunda* excite our admiration, and engage our affections in the first moment of her appearance. The object of *Falisco's* enquiry gives birth to a new train of ideas without diverting the attention from the lovely and unfortunate captive. When *Rosmunda* appears before *Alboinus*, we tremble for her safety. And the unexpected



pected change in her fortune, in consequence of the advice of Falisco, occasions an emotion of surprize mingled with pleasure. The refusal of Rosmunda, and the persuasions of the nurse, again agitate our minds. And while the moral reflections of the chorus at the end of the third act, are gradually restoring our mental tranquillity, we are once more thrown into a state of perturbation by the hasty entrance of Helmichild, and the relation of the horrible circumstance of Alboinus obliging Rosmunda to drink out of the skull of her father. Rosmunda appears again, rendered, if possible, more interesting by the barbarous conduct of the king. She faints, and while she seems sinking into the arms of death, the nurse exhorts Helmichild to avenge the death of his mistress and her father. The play concludes with the recovery of Rosmunda, and an account of the barbarous tyrant's death. Thus, during the whole piece, the attention is never allowed to slumber. It is true, Rosmunda remains rather too long in a state of insensibility; but the interval between the departure of Helmichild and the assassination of the king, is filled up with choral songs suited to the melancholy occasion. (z) But  
in

( z ) Mr. Roscoe observes on this tragedy ; “ Rucellai has preserved his heroine from the crimes of prostitution and assassination, and has introduced a disinterested lover in the person of Almachilde, who executes vengeance on the king from generous and patriotic motives. In justice to the author, it must also be observed, that the horrid incident upon which the tragedy is founded, is narrated only, and not represented before the audience.” *Life of Lorenz. de' Medici*, vol. ii. p. 169. Count Alfieri has also made the story of Rosmunda the subject of a tragedy

*SECT.* in order to bring the reader better acquainted with our author,  
 {<sup>I.</sup> it will be necessary to illustrate this slight critical analysis  
 with a few extracts from the tragedy itself.

In the conversation which takes place between Rosmunda and her nurse, previous to the renewal of her researches for the dead body of her father, her age and character are thus unfolded:

Bench' io non giunga al sestodecim' anno,  
 Per che dovrei seguire il tuo consiglio,  
 Qual' è d' onore, e di prudenzia pieno,  
 Pur' io risponderò quel che mi pare  
 Ch' alla nostra pietà più si convenga.

Amongst the entreaties and threats with which Rosmunda assails Falisco, there is one passage which seems to have been borrowed from the spirited declaration of Caterina, the widow of Girolamo Riario, when a scaffold for the execution of her

tragedy. But it was reserved for a living Irish writer to do it ample justice. In the *Rosmunda, or the Daughter's Revenge* of Mr. Preston, we are presented with a drama perfect in all its parts. In the main action, historic truth is preserved inviolate; but the gloomy Conrade, the magnanimous and unfortunate Astolpho, and the fair and tender Adelaide, are three well-drawn characters of the poet's own creation, artfully and happily introduced to increase the interest of the piece, and assist in promoting the catastrophe. Perhaps in one instance, Mr. Preston's tragedy, considered in a moral point of view, may be liable to censure. In the seventh scene of the fifth act, Rosmunda appears stained with adultery, rendered doubly foul by the motive with which it was committed. In this, it is true, the author does not depart from history;—but the stage should not render us familiar with the enormity of guilt.  
*Poetical Works of William Preston. Dub. 1793. vol. ii.*

children

children was raised before the fortress of Forlì, of which she *SECT.*  
 had taken forcible possession, This passage, which displays <sup>I.</sup>  
 more spirit than delicacy, the curious reader may find buried  
 in the obscurity of a note at the end of this memoir; (2) and,  
 in the annals of Italy, by Muratori, vol. XI. p. 556, he may  
 find Caterina's declaration recorded.—While Falisco is  
 urging the sanguinary Alboinus to marry Rosmunda, he takes  
 occasion to dilate on the policy of mercy with great art, and  
 admirable felicity of expression.

Io non nego che' l premio, e che la pena  
 Sien due ferme colonne, in cui s'appoggia  
 Ogni regno, e governo delle gente:  
 E come l'una delle due si frange,  
 Non ch' ambe, segue presto alta ruina:  
 Ma i dico ch' al re piu si conviene  
 Esser avaro nel punire, e largo  
 Nel premio; ch' in quel largo, e' n questo avaro.  
 Considera l'altezza ove tu sei,  
 E che tutti i tuoi fatti e detti sono  
 Come in cospetto delle genti umane:  
 Onde quanto è maggior la tua potenza.  
 Tanto minor licenza usar convienti.

And on reading the following description of a bard singing  
 in the royal presence, the praises of conflicting heroes, the  
 imagination takes wing, and carries us back to “other  
 times.”

Or,

## HISTORICAL MEMOIR

SECT

I.

Or, giunto al fin della superba cena,  
 Albuin commandò, ch' un suo poeta  
 Cantasse le sue lode' n su la lira.  
 Costui cantando molti egregi fatti,  
 Disse, 'n tra gli altri, come' n la battaglia,  
 Uccise con sua mano' l re Cumundo.  
 Nel cantarsi di questo, alla regina  
 Scendean dagli occhi per le belle guance  
 Lacrime che pareano una rugiada  
 Scesa la notte infra vermiglie rose.

Soon as the viands were remov'd, and wine,  
 Sparkling in crystal goblets, circled round  
 The jocund board, the royal warrior call'd  
 The master of the song, and bade him chaunt,  
 In lofty strains, his feats of arms. The bard  
 Obey'd, and chose the monarch's favourite theme,  
 The death of warlike Cunimundus, slain  
 In battle by Albinus' wrathful hand.  
 The dire narration drew a flood of tears  
 From the bright eyes of lovely Rosamond,  
 Which, glistening on her vermeil cheek, appear'd  
 The dews of morning on the blushing rose.

From the Rosmunda let us pass to the Oreste, the happiest  
 dramatic production of our author. "Dall' Oreste," says  
 Maffei, "è vinta la Rosmunda senza paragone; ed è fuor di  
 dubio,

dubbio, che chiunque abbia senso per la miglior poesia, riconoscerà quest' opera per una delle più belle, che o dagli antichi, o dai moderni siano mai state poste in teatro." It appears from this drama that invisible machinery was sometimes employed in the infancy of the Italian stage, and upon the occasion which I am about to adduce, it must have been employed with wonderful effect. While Thoas is dwelling, with a barbarous delight, on the sufferings of his captives in the amphitheatre, a distant noise, resembling a peal of thunder mingled with cries of distress, is heard. The chorus hastily entering, exclaim,

Ohu, ohu, ohu!

Thoas astonished and alarmed demands,

Ma che stridore spaventoso, e strano  
Esce del fondo abisso della terra,  
E col rimbombo i nostri orecchi intuona?

The noise and cries, it should seem, continue, and during the intervals of the pealing sounds, the chorus exclaim

O cielo, o terra, o fiamma, o mare, o venti,  
O alto nune, o podestà suprema,  
O architetto de' convessi chiostri,  
Dch non mutate l'ordine del cielo,  
E' non patite si confonda in caos  
Tanta è sì bella macchina del mondo.

G

But

*SECT.* But let us turn from this scene of horror to a smiling picture in the fourth act. In order to discover whether Orestes be an impostor, Iphigenia desires him to describe the ornaments of her bed.

*Ifi.* Ma dimmi; sopra il capezzal del letto  
Nella lettiera che v' er' ei dipinte?

Orestes replies :

Sopra un erboso rivo  
Di corrente cristallo  
Un vago, e bianco cigno  
Sorgea, curvando il collo  
Sopra' l candido grembo  
D'una bella fanciulla,  
Che tessera d' erbe, e fiori  
Fresche ghirlande:  
Poi con li schietti diti  
Al petto, al collo, al fronte  
Dell' uccel le ponea,  
Dipingendo di fiori  
Di più di color mille,  
Come l' Iride il sole  
Le più mos' ale.  
Et ei fiso mirando  
Ne gli occhi di costei  
Sospeso pende.

E poi

E poi l'aurato becco  
 Suavemente aprendo,  
 Pareva dicesse, o donna,  
 Con visibil parlare,  
 Grazie vi rendo.

*SECT*  
*I.*  
 —————

Moving, on the glassy tide,  
 Soon a cygnet we defery'd  
 Gently steering to the shore,  
 By the flow'ry margin moor.  
 Arching his redundant crest,  
 A gentle fair the swan carest,  
 On her snowy bosom lying,  
 While her busy fingers plying  
 Her light task, with gentle care  
 Wove him many a garland fair,  
 For his neck and for his crest,  
 And his gently swelling chest;  
 Where many a tint was seen to glow,  
 Richer than the show'ry bow;  
 O'er his gay and ivory plumes,  
 Shedding soft Elysian blooms.  
 Darting now an amorous glance,  
 Or sinking down in rapt'rous trance,  
 On her charms he seem'd to dwell,  
 And with silent transport swell;  
 'Till issuing from his golden bill,  
 These sweet accents seem'd to trill. &c.

*SECT.* Here the classical reader will find our author improving on  
 { *I.* his original ; for Euripides only makes Orestes slightly allude  
 to the dissensions between Atreus and Thyestes. But this is  
 not the only instance in which Rucellai departs from his au-  
 thor with an happy boldness. Indeed he so frequently im-  
 proves on the Greek tragedian, that he almost makes the sub-  
 ject his own. This tragedy was not given to the press during  
 the life-time of the author. It lay for two hundred years  
 after his death, concealed in the chaos of his papers. At  
 length it was discovered by the Marquis Maffei, and publish-  
 ed in his Teatro Italiano. Riccoboni speaks with pride of  
 having, as he believes, first introduced it upon the stage.

Besides the Rosmunda and Oreste, Rucellai wrote a poem  
 entitled *le Api*, of which M. de Tenhove thus speaks: “ *Hom-  
 me de gout,*” says this elegant enthusiast, “ *dans vos prome-  
 nades solitaires prenez quelque fois son poeme,*

Ed odi quel che sopra un verde prato,  
 Cinto d'abeti e d' onorati allori,  
 Che bagna or un muscoso e chiaro fonte,  
 Canta de l'api del suo florid' orto.

And listen while he sings, at ease reclin'd  
 On a soft bank within his garden's bound, ( *a* )  
 By piny cincture, and the laurel shade  
 In reverential gloom encurtain'd deep,

( *a* ) We learn from the annotations of Roberto Titi on the *Api*, that it was written in the  
 village of Quaracchi near Florence, where the author's villa stood. *Ven.* 1751. p. 220.

Where,



Where, ever and anon, a mossy fount  
Tells its soft warbl'd tale. The toiling hive  
All at their fragrant task, with busy hum  
Are heard, wide hovering o'er the flowery mead.

SECT.

I.

The poem concludes with the author's determination to resume his tragedy of Orestes:

Ma tempo è, ch' io ritorni al tristo Oreste,  
Con più sublime, e lagrimoso verso,  
Come conviensi a i tragici coturni.

While Rucellai lay on his death bed, he solemnly charged his brother Palla to submit this poem to the perusal of his friend Trissino, and when it had received his last corrections, to dedicate it to him; an injunction which was religiously observed. Again, raising his faltering voice, "I would gladly" said he, "impose also on my dear Trissino, the irksome task of correcting my Oreste, if I thought the memory of our long friendship would serve to mitigate the trouble." (b) From a few brilliant touches in this drama, which indicate the master-hand of Trissino, it is conjectured that the wish of the expiring bard was not heard with indifference by his friend. It reflects honor on the memory of those amiable poets, that though they pursued together the same road to fame, their friendship was never interrupted by the rancour of jealousy, or the malignant whisper of envy; "un caratteristico indubitato," says Maffei, "d'ingegni

(b) This pathetic scene is described by Palla Rucellai in the dedication to the *Api*, (*Fir.* 1539); a poem which rivals, while it imitates, the fourth georgic of Virgil.

*SECT.* veramente grandi, e d' animi veramente nobili." United by  
 {<sup>*L.*</sup> congeniality of mind and similarity of studies, they were only  
 divided by death. They consulted each other on their different  
 compositions, and, the better to judge of the flow of their  
 numbers, they occasionally selected passages from their respective  
 poetical productions, for recitation in their social  
 meetings,

each finding like a friend,  
 Something to blame, and something to commend.

With talents so splendid, and a birth so illustrious, it is natural to suppose that Rucellai would be induced to take an active part in the political concerns of his country, or his family. Accordingly we are not surprised at finding him abandoning the muses, in order to go as ambassador from Florence to Venice, and as nuncio from the court of Rome to that of Francis I. With Leo, died his hopes of the porpora. But Clement VII. appointed him to the honorable office of Castellano, or keeper of the fortress of St. Angelo; (*c*) in the enjoyment of which office he died in 1526.

As Luigi Alamanni has ventured to dispute with Trissino the honor of first employing blank verse in "longer works," we shall notice him here, though he only appears in the humble rank of a translator or imitator, amongst the early dramatic

(*c*) Rucellai has left an immortal monument of his gratitude to Clement, in the apostrophe to the sacred college, in his *Api*, beginning

Però voi, che create in terra un Dio, &c.

writers of Italy. Alamanni, like our Milton, not less fond SECT  
of poetical than political liberty, soon threw off the shackles of L.  
rhyme. His imitation of the Antigone, of Sophocles, (*d*)  
which appeared in 1532, and his didactic poem of *Coltivazione*,  
printed at Paris in 1546, are both in blank verse. Besides  
these productions, he published *Rime* in various measures. In  
his *Inni*, or Hymns, which are praised by Crescimbeni, he uses  
the Greek divisions of strophe, antistrophe, and epode, giving  
to those divisions, in allusion to the original accompaniment  
of dancing, the denominations of ballata, contraballata, and  
stanza. Signor Signorelli vindicates Alamanni from the im-  
putation of being the author of a tragedy entitled *Libero*  
*Arbitrio*. (*e*) This “diabolica tragedia,” he says was written  
by Francesco Negri of Bassano, “apostata dalla nostra cat-  
tolico fede.” Of the correctness of Signor Signorelli’s infor-  
mation, I do not entertain a doubt; but I am sure he will not  
deny that the character of our author afforded grounds for the  
foul suspicion. Amongst the disturbers of the peace of

(*d*) Giraldi Cinthio makes the eloge of this drama, in the discourse which Tragedy de-  
livers after the Orbecche.

E quel, che 'nsino oltre le rigid' Alpi  
Da Thebe, in Toscano habito tradusse  
La pietosa soror di Polinice.  
I' dico d' Alamanni, che mi vide  
Per mio raro destino uscire in scena.

(*e*) Count Mazzuchelli labours to prove Alamanni innocent of this diabolical tragedy;  
but acknowledges, at the same time, that he wrote a tragedy, which still remains inedited, en-  
titled *la Libertà*. See his *Vita di L. Alamanni*, prefixed to *La Coltivazione*. Ven. 1751.  
*p.* 71.

Florence,

SECT. I. Florence, Alamanni makes a conspicuous figure. When I discover him haranguing a mob, or animating the drooping courage of an army,—flying from court to court for the vile purpose of inviting foreign powers to invade his country and redress the imaginary wrongs of his party ;—when I hear him shouting for liberty, and, at the same time, observe him sowing the seeds of sedition, he reminds me of la Discorde in the Lutrin

“ toute noire de crimes.”

Stimulated by this frantic zeal in the cause of liberty, he not only broke the strong ties of friendship and gratitude, but over-leaped all moral and religious bounds. He has been accused of apostacy to his church ; and, in consequence of having entered into a conspiracy to assassinate his friend and benefactor, cardinal Giulio de' Medici, he was obliged to abandon his country. To admire Alamanni, we must attend him to the literary meetings in the garden(f) of Bernardo Rucellai

(f) The garden, or academic grove, in which Bernardo Rucellai held his literary meetings, and in which the Rosmunda of his son was recited in the presence of Leo X. stands near Florence, in the Via della Scala. The design of this garden and the palace (now the property of the Stiozzi family) to which it belongs, was given by Leon Batista Alberti, “ Feci,” says Vasari, “ il disegno della casa, ed orto, de' medesimi Rucellai nello via della Scala ; la quale è fatta con molto giudizio, e comodissima, avendo, oltre agli altri molti agi, due logge, una volta a mezzogiorno, e l'altra a ponente, amendue bellissime, e fatte senza archi sopra le colonne.” *Vita di L. B. Alberti. p. 240.* Alberti was not only an architect, but a painter, a sculptor, and a successful poet. Some of his sonnets are much admired ; and his Latin comedy of Philodoxios, which he distributed amongst his friends as the work of Lepidus, an ancient Roman poet, so effectually deceived the literati of his own and the succeeding age, that the younger Aldus published it as a precious remnant of antiquity. *Vide Elog. degli uomini illust. tosc. tom. ii. Life of Lorenz. de' Medici, vol. i. p. 87.*

near

near Florence, or follow him into the silent recesses of his *SECT.*  
study. He was born in Florence in 1495, and died at Am- <sup>*l.*</sup>  
boise in France, in 1556. During his exile he found liberal  
patrons in Francis I. and Henry II. and his son was raised to  
a bishopric by the latter. Ariosto has honoured Alamanni  
with a niche in his *Orlando Furioso*. (*g*)

The tragic muse being now roused in Italy, found several  
votaries. Amongst the many pieces as well original as trans-  
lations which covered her altars, the *Edipo rè* of Orsatto Gi-  
ustinianó, a Venetian nobleman, particularly recommends  
itself to our notice, not only by its intrinsic merit, but from  
the adventitious circumstance of its having been the first  
drama represented in the famous Olympic theatre of Palladio  
in Vicenza, where, says an Italian author, it was recited in  
1585, “con sontuosissimo apparato.” This tragedy becomes  
attractive also from another anecdote attached to its scenical  
history. When it was first exhibited, the part of *Œdipus* was  
performed with great ability,—“sostenuta egregiamente,”  
says an Italian critic,—by Luigi Groto, commonly called il  
cieco d’ *Adria*, from the circumstance of his being totally de-  
prived of sight; a misfortune which befel him on the eighth  
day after he was born. This extraordinary man was not  
only an actor of merit, but a fruitful and successful writer.  
His pastoral of *Calisto*, (*b*) and his comedies of *Alteria*,

(*g*) *Canto xxxvii. St. 8.*

(*b*) This pastoral, says the author, “fu recitata in *Hadria* del 1561, ma poi è stata rifo-  
mata dall’ autore, e recitata pur in *Hadria* del 1582.” It was printed in the following year  
in Venice; *appresso Fabio, & Agostin Zappini.*

SECT. I. Emilia, (i) and il Tesoro, are honorably mentioned by Gravina, and other Italian critics. But his tragedy of Hadriana, which appeared in 1578, (k) gives him an additional claim to our notice. In the prologue to this tragedy, the author tells his fellow citizens, that he is about to exhibit before them a drama

Pien d'ogni oscuro, e tragico accidente,  
of which the fable is drawn from the annals of their native country, and the scene laid in the ancient city of Adria. He then proceeds to describe the present state of that once flourishing city.

Che mandò il nome a quell' ingrato mare

Ch' n guiderdone a lei tolse la vita: (l)

and concludes with relating the manner in which he discovered the story of the “infelici amanti,” upon

(i) Riccoboni considers the Emilia of Grotto, as one of the best comedies of its age. He wrote an imitation of it, under the title of the Fourberies de Scapin, which was performed with success, by his own company, in Paris. The Emilia is a free imitation of the Epidicus of Plautus.

(k) I refer the first appearance of this tragedy to the year 1578 on the authority of the dedication, which is thus dated,—*Di Hadria, il di 29. di Novembre MDLXXVIII.* But the earliest edition that I have seen is that now lying before me. *Ven. 1612. appresso Ant. Turino.*

(l) Pliny bears testimony to the splendour and opulence of the ancient city of Adria, *Hist. lib. iii. cap. 16.* At length the earth washed down by the rapid currents of the Po, filled its celebrated harbour, and forcing the water over the adjacent grounds, produced the marshes whose mal' aria occasioned the desolation of the city. Trissino numbers Adria with those cities which

I' Adige, e la Branta

Kiudan vicini a le paludi sabb.

See *Ital. Liber. lib. x.* The topographical descriptions are not the least valuable parts of this neglected poem.

Whose

# ON ITALIAN TRAGEDY.

51

Whose mis-adventur'd, piteous overthrows,  
he raises his tragic structure. Their history, says he.

SECT.

I.

Scritta in duri marmi  
(Ma men duri però della lor fede)  
Truò l'autor, con queste note chiusa:  
A te, che troverai, dopò tanti anni,  
La scoltura di questo acerbo caso;  
Si commette, che tu debbi disporlo  
In guisa, che rappresentar si possa,  
Porgendo un vive esempio in quella etate  
D'un' amor fido a i giovani, ed a le donne.

Whether or no the story on which this tragedy is founded, exists, in any form, either in the romantic or genuine history of Adria, I cannot determine ; nor have I been able to learn, whether such a tale had floated down on the breath of oral tradition, from the early inhabitants of Adria, to the time of our author. Some credit, however, is due to the confidence with which Groto addresses an audience whom he could not deceive, it may be presumed, in regard to the fact. Yet it will appear from an analysis of this tragedy, that its fable bears a close affinity to that of Shakspear's Romeo and Juliet ; and that if Groto be not indebted to La Guilietta of Luigi da Porto for his subject, he frequently borrows both thoughts and incidents from that interesting little tale. (m)

Dissentione

( m ) This novel was first printed at Venice, in octavo, in 1535. It coming also to be rare as a manuscript, it was re-printed, a few years since in *Novelle antiche venetiane*, &c. &c. &c.

*SECT.* Dissentions having arisen between Hatrio, king of Adria,  
 1. and Mezentius, a neighbouring prince, the armies of both  
 kingdoms met in a plain near the metropolis of Adria. The  
 queen, attended by her court, ascends the battlements of an  
 high tower, to view the battle. Hadriana takes advantage of  
 the absence of her mother, to disclose the secret of her heart  
 to her nurse. She acknowledges that Latinus, the son of Me-  
 zentius, her father's enemy, had not only won her affections,  
 but that she had given him frequent meetings, at night, in the  
 garden of the palace, under the sanction of the mago, or  
 priest, a character answering to the friar in Shakspear's play.  
 The nurse, with, characteristic garrulity, censures her impru-  
 dent conduct, and cautions her against placing implicit con-  
 fidence in the promises of her lover, as all men, she asserts, are  
 false by nature. In the mean time, the queen returns to de-  
 plore with her daughter, the impending danger which threat-  
 ens the kingdom. The battle still rages, and a messenger is  
 dispatched to acquaint the queen that her only son had just  
 fallen in single combat with Latinus. This event determines

*de' i Signori, Giacomo conte di Clanbrassil, J. Stanley, et W. Brozoni. Lond. 1790, in 4to.* Of this curious collection only twenty-five copies were imparted by the press. Of the author of *La Giulietta*, the following account is given by Crescimbeni, *tom. v. p. 91.* Luigi da Porto, a Vicentine, was, in his youth, on account of his valour, made a leader in the Venetian army; but, fighting against the Germans in Friuli, was so wounded, that he remained for a time wholly disabled, and afterwards lame and weak duiring his life; on which account, quitting the profession of arms, he betook himself to letters, and wrote in volgar poesia. He died in 1529. It is to be hoped, that Mr. Malone will not withhold from the public, his elegant translation of a tale so interesting, on many accounts, as *La Giulietta* of da Porto.

Hatrio



Hatrio to offer his daughter in marriage to the son of the King *SECT.*  
of the Sabines. This offer is gladly accepted, and the young I.  
prince hastens to Adria to receive his promised bride from the  
hands of her father. Orders are immediately issued to prepare  
for the wedding. Joy pervades every breast, but that of  
Hadriana, who laments a brother killed by her lover, and  
dreads at the same time, the loss of that lover. Unable to  
bear this accumulation of misfortunes, and incapable of de-  
vising means of extrication, she has recourse to the mago, (*n*)  
who commiserates her situation, and promises her an opiate  
which she is to take the night previous to the intended wed-  
ding. This opiate is to hold her senses steeped in sleep for  
sixteen hours. (*o*)

Ecco la polve, ch' io vo darvi, tanta  
Vi farà morta star, ben sedici hore.

Dressed in her bridal robes and crowned with a garland of  
flowers which she had culled herself, she retires alone to her  
chamber; but perceiving forebodings which she vainly endea-  
vours to suppress, she calls her damsels around her and bids

(*n*) “ Il che intendendo la giovane dolorosissima sopra modo ne divenne ne sapendo che  
si fare la morte mille volte al giorno desiderava : pur di fare intendere il suo dolore a frate  
Lorenzo fra se stessa deliberò”. *La Giulietta.* {3}

(*o*) “ Io ti darò una polvere, la qual tu beendola per quarantaotto hore, over poco meno,  
ti farà in guisa dormire, ch' ogni huomo per gran medico, che egli sia non ti giudicarà mai  
altro che morta. *Ibid.*

to

*SECT.* to each a melancholy adieu. She then summons her nurse,  
I. and directs her to give her

un vaso d'acqua fresca  
 Per mitigar la sua fervida sete  
 Pria, che al sonno vicin si desse in preda. (*p*)

This vase, which contained the opiate disguised, she drains, and then extending herself on her bed, falls into a profound sleep. The messenger who is sent in the morning to desire her attendance at the altar, finds her apparently dead.

Da' panni era coperta infino a piedi,  
 Le belle man s' havea composto al petto,  
 Con le dita incrociate, il volto, volto  
 Al ciel tenca. (*q*)

Loud lamentations are then heard throughout the palace, and the preparations for the marriage ceremony give place to funeral rites. The body, followed by a long procession, crosses the stage, attended by a chorus of priests chaunting a solemn dirge, which the mother and nurse of Hadriana occasionally interrupt with bursts of sorrow. The body is then deposited in the royal sepulchre. Latinus hearing accidentally

(*p*) “ La notte vicino alle quattro hore, chiamata una sua faante, che seco allevata s'era, et che quasi come sorella teneva, fattossi dare una coppa d' acqua fredda dicendo che per gli cibi della sera avanti sete sosteneva.” *La Giuletta.*

(*q*) “ Tornata nel letto come s' havesse creduto, morire, così compose sopra quello il corpo suo meglio che ella seppe, et le mani sopra il petto poste in croce.” *Ibid.*

of

of the death of his mistress. (r) furnishes himself with poison, *SECT.*  
and hastens to the place of her interment. He enters, and L.  
carrying forth the body in his arms, pathetically laments her  
untimely death and his own cruel destiny. Resolving not to  
survive her, he swallows the poison, then pressing her again  
to his breast, he perceives some signs of life.

O Dio, che sento? sento pur nel petto  
Batterle il core: e parmi, che si mova,  
E che spiri: Hadriana, ch'è cotesto? (s)

The princess awakes, and, perceiving Latinus, sinks, delighted, into his arms. A tender scene ensues. At length Latinus feels the operation of the poison, and acknowledges the rash deed, but urges Adriana to live for the sake of her family. He struggles and expires. The inconsolable Hadriana vows not to survive him. Just at that moment the mago enters, attended by a friend; he endeavours, in vain, to dissuade the princess from her purpose. She gives some direc-

“ (r) Ivi la sua bella Giulietta sopra ossa et stracci di molti morti, come morta vide giacere, onde immantinente forte piagnendo così cominciò a dire: o occhi, che a gli occhi miei toste, mentre al cielo piacque, chiare luci, &c. *Ibid.*”

(s) “ Stretta et dimenata da Romeo nelle sue braccia, si destò, et risentitasi dopo un gran sospiro, disse, &c.” *Ibid.* This affecting circumstance is omitted in Brooks’s translation of da Porto’s novel. And as Shakspeare has not availed himself of it, it has been presumed he could not read the story in the original Italian;—which, perhaps, he never saw. “ But this,” as Dr. Johnson observes, “ proves nothing against his knowledge of the original. He was to copy, not what he knew himself, but what was known to his audience.”

tions

SECT. tions in regard to the place and manner of her interment, and  
 { I. then, raising a dagger, which she held in her hand, stabs her-  
 self.

From this analytical review it is evident, that Groto not only followed da Porto in the conduct of his fable, but that he has also borrowed from him several thoughts and expressions. To the English reader it is now well known, that Shakspeare had similar obligations to Arthur Brooke, who published, in 1562, under the title of *The tragical history of Romeus and Juliet*, (1) a free translation, or rather imitation, of da Porto's novel. And, perhaps, it will yet appear, that the English bard read, with profit, the drama under consideration. It is, I know, generally supposed, that Shakspeare was ignorant of the Italian language, though his works seem to afford strong internal evidence of his intimate acquaintance with the language, as well as the customs and manners of modern Italy. I shall not, however, presume to oppose my judgment to that of a *Farmer*, a *Steevens*, or a *Malone*: but while I am selecting specimens from this tragedy, I shall exhibit, in the notes, such passages from the English drama as may appear to me to be parallel, or, at least, strikingly similar.

Latinus, having passed the night previous to his departure, in amorous dalliance with Hadriana, in the garden of the palace, perceives, with sorrow, the approach of morning.

(1) See Mr. Malone's valuable edition of *The Plays and Poems of Wm. Shakspeare*. vol. x.

SECT.

I.



*Lat.* S'io non erro, è presso il far del giorno.  
 Udite il rossignuol, che con noi desto,  
 Con noi geme fra i spini, e la rugiada  
 Col pianto nostro bagna l'herbe. Ahi lasso,  
 Rivolgete la faccia all' oriente.  
 Ecco incomincia a spuntar l'alba fuori,  
 Portando un' altro sol sopra la terra.

*Had.* Ahimè, ch'io gelo. Ahimè, ch'io tremo tutta.  
 Questa è quell' hora, ch' ogni mia dolcezza  
 Affatto stempra. Ahimè, quest' è quell' hora,  
 Che m' insegna a saper, che cosa è affanno.  
 O del mio ben nemica, avara notte,  
 Perche sì ratto corri, fuggi, voli,  
 A sommerger te stessa, e me nel mare ?

*Lat.* If I err not, the day approaches fast.  
 Hear'ft thou the nightingale that wakes with us,  
 And thro' these lone shades trills her plaintive notes  
 In melancholy concert with our woes?  
 The dew, fast falling with our tears, impearls  
 The beauteous flow'rs that spread their mingled blooms.  
 Behold the east, my love. Alas, the morn,  
 Ris'n from the oozy caverns of the deep,  
 With rosy steps advances. In her train  
 Observe the bright divinity of day  
 Close following.

*Had.* Ah, an icy chillness  
 Thrills thro' my veins. Unwonted tremours run  
 O'er all my frame convuls'd. This is the hour  
 Long doom'd. The fatal time, alas, is come,

I

Which

SECT.

I.



Which teaches me how vain were all my hopes,  
 O cruel enemy, invid'ous night!  
 Why urge thus rapidly thy ebon car?  
 Why haste, why fly to plunge thyself and me  
 In ocean's deep abyss?<sup>(u)</sup>

Both Groto and Shakspeare ascribe the same effect to the opiate. The first follows da Porto ; the latter Brooke ; and Brooke the Italian novelist.

*Mag.* Questa bevendo voi con l' acqua cruda,  
 Darà principio a lavorar fra un poco,  
 E vi addormentarà sì immota, e fissa,  
 E d' ogni senso renderà sì priva :  
 Il calor naturale, il color vivo  
 E lo spirar vi torrà sì, sì i polsi,  
 (In cui è il testimonio della vita)  
 Immobili staran senza dar colpo ;

{ u } *Jul.* Wilt thou be gone ? It is not yet near day ;  
 It was the nightingale, and not the lark,  
 That pierc'd the fearful hollow of thine ear ;  
 Nightly she sings on yon pomegranate tree :  
 Believe me, love, it was the nightingale.

*Rom.* It was the lark, the herald of the morn,  
 No nightingale. Look, love, what envious streaks  
 Do lace the severing clouds in yonder east ;  
 Night's candles are burnt out, and jocund day  
 Stands tiptoe on the misty mountains' tops.  
 I must be gone and live, or stay and die.

*Romeo and Juliet, Act iii. sc. 5.*

It is deserving of observation, that the nightingale, of which both Groto and Shakspeare make so happy an use, is not mentioned, on the same occasion, either in the novel of da Porto, or in the metrical tale of Brooke.

Che

Che alcun per dotto fisico, che sia,  
Non potrà giudicarvi altro, che morta.

SECT.

I.



*Mag.* When this, with water from the living spring,  
Diluted, you shall drink, its potency  
You straight will feel. A slumbrous trance will seize  
Your drowsy senses. Your corporeal pow'rs  
Will cease their agency. The genial warmth  
That now with ardour glows thro' all your frame,  
Will then be felt no more. The vivid dyes  
Now mantling o'er your crimson cheek, will yield  
To deadly pale. Within thee, for awhile,  
The vital spark will seem to be extinguish'd.  
Nay, even the busy pulse (that certain proof  
Of this frail being) then will cease to beat.  
To all who shall behold thee, thou wilt seem  
Quite dead. (*v*)

When

(*v*) *Friar.* Take thou this phial, being then in bed,  
And this distilled liquor drink thou off;  
When presently through all thy veins shall run  
A cold and drowsy humour, which shall seize  
Each vital spirit; for no pulse shall keep  
His nat'ral progress, but surcease to beat;  
No warmth, no breath, shall testify thou liv'st;  
The roses in thy lips and cheeks shall fade  
To pale ashes; thy eyes' windows fall,  
Like death when he shuts up the day of life;  
Each part, depriv'd of supple government,  
Shall stiff, and stark, and cold appear, like death;

And

*SECT.* When the mago gives the soporific draught to Hadriana,  
*I.* he promises to send a trusty messenger to Latinus to acquaint  
 him with the plan which he has devised for her deliverance  
 from the impending nuptials.

*Mag.* Tra tanto manderem fidato messo,  
 Occultamente in fretta al vostro amante,  
 Che poco ancor da noi lontan camina,  
 Con lettere secrete, ad avvisarlo  
 Di tutto 'l fatto. Il qual senza dimora  
 A dietro, l' orme rivolgendo, tosto  
 Sarà quì giunto, et egli, ò (se sia tardo  
 Alquanto) io, vi trarrò dell' arca fuori,  
 E travestita andrete fuor con esso.  
 E così nella morte, e nel sepolcro,  
 La vita troverete, e il maritaggio.  
 Così l' ira paterna fuggirete,  
 Le odiate nozze, e con pietà commune  
 Senza alcun biasmo, senza alcun periglio,  
 Lieta cadrete al vostro amante in mano.

*Mag.* Near to the confines of your father's state,  
 Latinus lingers still. To him, with haste  
 And secrecy, a letter shall be sent,  
 Unfolding all our purpose. But should aught

And in the borrowed likeness of shrunk death  
 Thou shalt continue two and forty hours,  
 And then awake, as from a pleasant sleep.

*Romeo and Juliet, Act iv. Scene 1.*

Prevent



Prevent his coming at th' appointed hour,  
 I will your waking carefully attend,  
 And, from the silent mansions of the dead,  
 With speed convey you to his longing arms.  
 Thus life and love await you in the tomb;  
 Thus shall you 'scape the hated nuptial bonds,  
 And shun your father's ire. (*ex*)

SECT.

I.

When the supposed death of Juliet is announced to her father in the English tale, no comforter appears to mitigate his sorrows: but, in Shakspeare's play, the Friar is introduced, recommending resignation to the divine will, and endeavouring to persuade the afflicted father that, instead of lamenting the death of his daughter, he ought rather to rejoice at her escape from this world of care. In the tragedy of *Groto* we find the minister of *Hatrio* performing the same pious office. The friar's exhortation must be familiar to the English reader; that of *Hatrio's* minister begins thus:

*Hat.* Non mi dorrò d'haver perduto i figli?

*Cons.* Non perde il suo colui, che l' altrui rende.

A la terra doveansi i corpi, l' alme

A Dio, tutto 'l composto a la natura:

(*ex*) *Friar.* Against thou shalt awake,  
 Shall Romeo by my letters know our drift,  
 And hither shall he come, and he and I  
 Will watch thy waking, and that very night  
 Shall Romeo bear thee hence to Mantua;  
 And this shall free thee from this present shame.

*Romeo and Juliet. Act iv. Scene 1.*

Non

SECT.

I.



Non biasmate colui che vi li toglie  
 Si tosto. Ma più tosto li rendete  
 Gratie, &c.

Abundant as the beauties of Grotto's tragedy are, they are almost outnumbered by concetti. Even the prologue is not exempt from puerilities: at the commencement the audience are threatened with losing, during the representation,

Un' Etna di sospiri, e un mar di pianto.

Of sighs an Ætna, and of tears a sea. (w\*)

But the following sonnet, selected from our author's Rime, may be aptly compared to a string of false brilliants. Of this illegitimate offspring of wit, the muse of an ingenious friend, in a sportive moment, made the version which I subjoin.

## SONETTO.

Se'l cor non ho, com'esser può, ch' i viva?  
 E se non vivo, come l'ardor sento?  
 Se l'ardor m'ange, come ardo contento?  
 Se contento ardo, il pianto onde deriva?  
 S'ardo, ond 'esce l'humor, ch'agli occhi arriva?  
 Se piango, come 'l foco non n' è spento?  
 Se non moro, a che ogn 'hor me ne lamento?  
 E se moro, che sempre me ravniva?

(w\*) Baciandolo spesso, un mare delle sue lagrime spargere sopra. *La Giulietta.*

S'agghiaccio,

SECT.

I.



S'agghiaccio, come porto il foco in seno?  
 S'amor mi strugge, perche il segue tanto?  
 Se da madonna ho duol, perche la lodo?  
 Questi effetti d'amor, sì strano modo,  
 E sì diverso stil tengon, che quanto  
 Vi penso più, tanto gli intendo meno.

How can I live when of my heart depriv'd?  
 And can the bosom of a dead man glow?  
 Ah, why so patient 'midst my pungent woe?  
 And if I burn, whence are my tears deriv'd?  
 Is sorrow's fount within my eyes reviv'd  
 From fire? Can flame survive where sorrows flow?  
 If still I live, why thus my joys forego?  
 Has sorrow still my final date surviv'd?  
 I burn,—I freeze,—and can I freeze and burn?  
 If love torments me, why my plague pursue?  
 If Lucy grieves me, why my fair applaud?  
 These dire effects of love, this varied mode  
 Perplex me so, that still the more I view  
 My plagues, the more my ignorance I mourn.

It may be said of Groto, that he “could never forgive any conceit that came in his way, but swept, like a drag-net, great and small.” Is it then to be wondered at, that his writings should have served, as we are told they did, “a depravar il secolo?” This poet, “though blind, yet bold,” undertook a translation of the Iliad of Homer, of which he published the first book in Venice, in 1571. And it is a fact as extraordinary

*SECT.* extraordinary, as it is well authenticated, that Groto was employed by the inquisition, to purge the Decamerone of Boccaccio, of its impurities !<sup>(x)</sup> In what year Groto was born, I have not been able to learn ; but we are informed by Crescimbeni, that he died at Venice in 1585, and was buried in the church of San Luca. A few years after his decease, his body was removed to his native city of Adria, where he now sleeps with his fathers.

Mention having been made of the *TEATRO OLIMPICO*, I shall here suspend the course of this little history, while I describe that elegant edifice, and offer a few observations on the construction of the Italian theatre at the period under consideration. A society of theatrical dilettanti, then residing in Vicenza, occasionally exhibited the favourite dramas of the day, upon a temporary stage erected in the *Palazzo della ragione*, or town-hall of that city. Desirous of a more commodious place of exhibition, they applied to Palladio for a design of a small theatre, and he gave them one on the simple plan of the ancient Roman theatre, preferring the semi-elyptic to the semi-circular form. This theatre stands upon an area of ninety two feet in depth, and eighty five feet in breadth. It is divided, like its model, into five parts, viz. *Scena*, *Pulpitum*, *Orchestra*, *Spectatorium*, and *Porticus*. As it was built with a view to tragic exhibitions only, all the scenical

(x) Vide *Istor. del Decam.* di G. Boccaccio. p. 659. an huge mass of curious, but ill-digested matter.

ornaments are tragic, and the scenes fixed; differing in this *SECT.*  
 from the ancient theatres, whose scenes moved on axes or *f.*  
 pins, occasionally presenting different frontispieces. “*Vel*  
*scena ut versis discedat frontibus,*”(y) says Virgil. The chord  
 of the semi-elyptic of the theatre which we are describing,  
 is cut by three streets,(z) the middle one of which, accord-  
 ing to the precept of Vitruvius, presents palaces, obelisks, and  
 other public buildings in perspective; and the other two, or-  
 dinary houses. And, the façade of the scena is ornamented  
 with statues and bassi relievi, executed by Alessandro Vitto-  
 ria.(a) From this description of the Teatro Olimpico it ap-  
 pears, that moveable scenery was, at that time, either un-  
 known, or not used, in Italy; a fact of which this theatre is  
 an existing monument. Nay, the circumstance of the Ros-  
 munda of Rucellai having been represented in a garden,  
 is another proof in point; to which we may add, that “Gu-

(y) *Georg. lib. iii. lin. 24.*

(z) The critics were long puzzled, to account for some passages in Plautus and Terence, in which one character expresses an ardent and repeated wish to see a person then on the stage; while that person is, at the same time, in the other street, and cannot be seen by the actor, though he is by the audience. But the moment the Olympic Theatre arose, the difficulty vanished. It was an architectonic comment on the ancient comic poets. Mad. du Boccage, describing this theatre, observes, “là nous redescendîmes pour en parcourir avec soin les différentes rues où les Daves, les Chremes arrivant sur la scène, pouvoient parler sans se voir. Alors je compris comment leurs très-longs à *parte* ne blessoient point la vraisemblance. *Recueil des Œuvres, tom. iii. p. 144.*” See also a *Dessin fait à l’imitation du theatre olympique*, with the explication, in *Hist. du theat. Ital. tom. i. p. 116.*

(a) A description of this theatre, more minute than seemed consistent with my plan, is given in *Descriz. delle arch. pitture e scolt. di Vicenza, Vicenz. 1779. part 2.* The description of De la Lande (*voy. in Ital. tom. ix. p. 68.*) may also be consulted with satisfaction; and that of Mad. du Boccage (*Œuvres, tom. iii. p. 144.*) read with pleasure.

*SECT.* arini, in his *Pastor Fido*, ordered his theatre, says Riccoboni, I. in such a manner, that without any change of decoration, the spectators see the temple on the top of the mountain, the grotto at the foot of it, and the valley where all the scenes pass." Indeed, while the *Aminta* and *Pastor Fido* continued to be relished in Italy, they were often exhibited in gardens or in groves, with only such scenery as nature supplied, and a rude scalinata, formed of mounds of earth. (*b*) Vestiges of a sylvan theatre, in which the latter was often represented, lately remained in the garden of the neglected Villa Madama which hangs over the Tiber, in the classical vicinity of Rome. Nor have sylvan dramatic exhibitions yet fallen into total disuse. In the year 1783, Paesiello's beautiful opera of *Nina* was exhibited, by order of the king of Naples, in a small wood near Caserta. And so late as the year 1792, a sylvan theatre was formed in the fantastic gardens of the marquis Bevilacqua, in Ferrara.—But this rural excursion is leading me away from my subject. Let us return:—Sulpitius, who attributes to his patron, Cardinal Riario, nephew of the infamous Sixtus IV. the invention of painted scenes, gives us no reason to suppose, that the scenes which he describes, were moveable. In fact, observance of unity of place precludes the necessity of change of scene, and this law was rarely violated by the early Italian tragic poets. But the

(*b*) From certain passages in the *Aminta* of Tasso, and *L'amoroso sdegno* of Francesco Bracciolini, the immobility of scenery, at this period, may be inferred. In the *Due Pelligrini* of Tansillo the necessity of moveable scenery is precluded.

comic muse, too playful to submit to restriction, often over-  
leaped the Aristotelian bounds. Comedy, therefore, soon SECT:  
I.  
demanded mutable scenery. Machiavelli, in the prologue to  
his *Mandragola*, promises the spectators great variety of scenes:

Vedete l'apparato,  
Quale hor vi dimostra.  
Questa è Firenze vostra.  
Un' altra volta sara Roma, ò Pisa;  
Cosa da smascellarsi della risa.

But the theatrical machinists of these times being not more expert than those of ancient Rome, performed their scenic changes under the concealment of a curtain, which answered to the Roman siparium.<sup>(c)</sup> This appears, from the stage directions given in some old Italian comedies. In the first act of the *Timon*<sup>(d)</sup> of Boiardo, we are told, “le cortine del cielo s’aprino, Jove appare cum Mercurio.” Again: “come Timone ha passato el monte, le cortine se chiudino.” When it was found necessary to diversify dramatic exhibitions with intermezzi or interludes, change of scene followed of course; for each interlude being a perfect piece in itself, required appropriate scenery. Appropriate scenery was not, however,

(c) The Siparium was different from the Aulæum. The former concealed the scene, the latter the stage. The Aulæum and its uses are mentioned by Horace. *Lib. ii. epist. i. line 189.*

(d) This comedy was written by the author of the *Orlando innamorato*, at the desire of his munificent patron, Hercules I. duke of Ferrara. It is founded on a dialogue of Lucian. The first edition appeared, without date, in 1494.

*SECT.* always confined to interludes: when the Italian translation of  
I. the *Minœchmei* of Plautus, by Hercules I. duke of Ferrara, was first (1486) exhibited in that city, the scenery represented some houses, a sea-port, and a ship. (*e*)

But, to return from this digression : In the year 1546, the *Canace* of Sperone Speroni was printed surreptitiously in Florence, by Francesco Doni. The chorusses, which are deficient in this edition, were never supplied. This may be attributed to the rough treatment which the author received from a malignant critic immediately after the appearance of his tragedy. Speroni was too proud to reply, and his muse, indignant, fled ; so that the *Canace* has come down to us in its pristine state of imperfection. Yet the dramatic fame of Speroni rests on this unfinished production, which is “ *giudicata*,” says Crescimbeni, *di pregio eguale ad ogni altra di nostra lingua*.” However, Crescimbeni allows, that the subject is “ *scellerato*,” and that the author is reprehensible for mingling rhyme with blank verse, and occasionally employing verses of eleven, seven, and even five syllables. Though the syllabical freaks of Speroni’s muse might, perhaps, be

(*e*) The stage, on which this comedy was represented, was erected in the largest court of the ducal palace, where the Chiesa Nuova now stands. It was constructed of wood, and cost only the moderate sum of one thousand crowns. In this humble theatre, several translations from Plautus, made by order of Hercules, were recited; also a sacred drama, intitled *Joseph*; and, as we have already observed, *la Pamphila* of Antonio da Pistoia. “ And such was the enthusiasm of the new arts,” says Gibbon, “ that one of the sons of Alfonso I. did not disdain to speak a prologue on this stage.” It will, perhaps, gratify literary curiosity to be told, that the Prince alluded to by Gibbon, was Don Francesco, and the prologue, that of the *Lena* of Ariosto.

defended,



defended, we can offer no apology for the choice of his sub-*SECT.*  
 ject; in truth, we are almost tempted to doubt his moral <sup>I.</sup>  
 purity, when we find him labouring to support his choice  
 with authorities drawn from the amorous history of the Pagan  
 deities, and the incestuous connections of the Jewish kings. (*f*)  
 Nor does the conduct of the fable compensate for the horror  
 inspired by the subject; for the sole source of our anxiety, and  
 the hinge of the plot, is the difficulty attending the conceal-  
 ment of the child, with whose fate we are previously made  
 acquainted by its departed spirit, which opens the piece with  
 a long monologue.

## OMBRA.

Uscito dell 'inferno  
 Vengo al vostro cospetto ombra infelice  
 Del figliuolo innocente  
 Di due fratelli arditi e scelerati  
 Canace, e Macareo ch' appena nato  
 L'ira de Eolo mio avo  
 (O' secoli inhumani!)  
 Diede mangiar à cani  
 Et pur, e dio, &c..

(*f*) *Canace trag. del. Sig. Sp. Speroni, alla quale sono aggiunte alcune altre sue compositioni.*  
*Ven. 1597.* I refer to this edition for Speroni's apology for his subject but the passages  
 which I have given from the tragedy, are drawn from the first edition. *Fior. 1546.*

When

*SECT.* When Canace bears her guilty burthen to the front of the  
 {*I.* stage, and implores the aid of Juno in her *travail*, we are  
 disgusted. But our pity is moved when we behold her extended on a couch, taking a final leave of her child before she plunges the fatal sword into her breast.

Posta s'era à seder sovra el suo letto  
 La Miserella vinta dal dolore  
 Del parto, e dal timore  
 De la morte futura  
 E tenea ne le braccia  
 Il figliuol pur mò nato  
 Padre de la sua morte  
 Basciandogli hor la faccia, et hor il petto.  
 Molle tutto e bagnato  
 Del suo pianto angoscioso:  
 Giaceali à piedie' l volto  
 Con le sue proprie mani  
 S'havea chiuso e nascoso  
 L'infelice Nutrice;  
 Gionto con le parole e coi presenti  
 Paterni, alzò la testa lagrimando  
 E disse, qual arrivi  
 Tale t'aspettava io, ma se di questo  
 Mio figliuol innocente  
 Ch'altri mai non offese, se non forse  
 Me meschina e se stesso  
 Vieni à prender vendetta per pietade

Piaciati

Piaciati d'indugiarla

Almen fin ch'io sia morta

Sì che mi passi il core

Quel tuo coltello e non questo dolore.

SECT.

I.

This, indeed, is a picture by the hand of a master ; it has, as Signor Signorelli observes, “ una verità, un patetico, un interesse sì vivo, che penetra, ne’ cuori e potentemente commuove e perturba.” But the author does not always evince the same richness of fancy, and purity of diction. In the latter, it must be confessed, he often fails, though the original manuscript of this piece was revised, with anxious care, at the meetings of the *Academia degli Elevati* of Padua ; yet Tasso and Guarini, whose deference for the taste and judgment of the author was heightened by their esteem for the man, took his style, with all its impurities, for their model. Hence the numerous conceits which disgrace their dramatic pastorals. From the imperfect state of this tragedy it may be presumed it was never publicly represented ; a private recitation of it was, however, intended (1542) by the *academici inflammati* ; but the death of Angelo Beolco, detto il Ruzante, (*g*) who was to have performed the principal part, defeated this design. It would be pleasing to know, but vain to enquire, what were

(*g*) Beolco is said by the historian of his native city of Padua, to have surpassed Plautus in composing comedies, and Roscius in representing them. *Bern. Scardeon. de antiq. Urb. Patavii. fol. 255.* The introduction of masked characters upon the Italian stage, is attributed to

*SECT.* were the author's ideas or wishes in regard to the costume,  
I. or dresses of his characters, as Æolus is the hero, and the  
 chorus composed of his attendant winds. In the monologue  
 of the Ombra, scenical directions seem to be given in the fol-  
 lowing passage :

Questa

E l' isola d' Eolia, ond' e' Signore  
 Eolo mio avo : questo  
 E il carcer de suoi venti  
 Che egli scioglie, et affrena ;  
 Quì il suo tempio hà Giunone,  
 Qui Eolo il sua palazzo.

But brilliant as many passages in this drama may be, and  
 highly as the whole piece has been extolled by the ctempo-

to this comedian. He died in 1542, and was buried " Patavii in Æde divi Daniëlis. juxta  
 pratum vallis." His memory was honored with a monument, on which we read the following  
 inscription :

V. S.

ANGELO BEOLCO RUZANTI PATAVINO  
 NULLIS IN SCRIBENDIS AGENDISQUE COMÆDIIS  
 INCENIO, FACUNDA, AUT ARTE SECUNDO  
 JOCIS ET SERMONIB. AGREST.

APPLAUSU OMNIUM FACETISS :

QUI NON SINE AMICOR, MÆRORE È VITA DECES-  
 SIT ANN. DOMINI MDXLII DIE XVII MARTII :

ÆTATIS VERO XL

O. BAPT. ROTA PATAVINUS TANTÆ PRÆSTANTIÆ,  
 ADMIRAT. PIGN. HOC SEMFIT, IN TESTIMON.

FAMÆ AC NOMIN.

P. C.

ANN. A MUNDO REDEMP. MDLX.

aries

aries of the author, it is probable, that Speroni will be better *known* to posterity under the character of Mopsus in the Aminta, than as the author of the *Canace*. Envious of the expanding glory of Tasso, he endeavoured to “damn with faint praise,” the first sketch of the *Gerusalemme Liberata*. Being invited by Tasso to assist at a recital of a few cantos of that immortal poem, in the presence of the duke of Ferrara, “in vece,” says the abate Serassi, “di unir, come dovea, i suoi applausi a quelli degli altri, ed animare il giovane poeta al compimento di così bella opera, si ne stette a sentir questa recita con molta freddezza; di poi forse per far pompa della sua dottrina gli mosse alcune difficoltà con sì sottile artificio, che il povero Tasso fu in quell’istante quasi in procinto d’abbandonare l’impresa.” This disgraceful circumstance is alluded to with a delicacy which Speroni did not deserve, in Atto I. Sc. 2. of the *Aminta*. After describing the court of Ferrara, Tasso, in the assumed character of Thyrsis proceeds:

Vidi Febo, e le mufe, e fra le mufe  
 Elpin seder accolto; ed in quel punto  
 Sentii me far di me stesso maggiore;  
 Pien di nova virtù, pieno di nova  
 Deitade, e cantai guerre ed croi,  
 Sdegnando pastoral ruvido carme.  
 E, sebben poi (come altrui piacque) feci  
 Ritorno a queste selve, io pur ritenni  
 Parte di quello spirto: nè già suona

SECT.

I.

{

La mia sampogna unil, come soleva ;  
 Ma di voce più altera, e più sonora,  
 Emula delle trombe, empie le selve.  
 Udimmi Mopso poscia, e con maligno  
 Guardo mirando affascinommi ; ond' io  
 Roco divenni, e poi gran tempo tacqui :  
 Quando i pastor' credean ch' io fossi stato  
 Visto dal lupo ; e' l lupo era costui.

Apollo and the Muses there I saw,  
 With heavenly sounds enchanting mortal ear.  
 Among the Muses was Elpinus seated,  
 Elpinus high in fame amongst our swains,  
 Spurning my rustic diffidence, to think  
 The fortune of Elpinus might be mine,  
 And wak'd to rapture I had never known,  
 My fancy heated with surrounding objects,  
 I raised my voice, and sung of war and heroes,  
 My former unaspiring themes disdaining,  
 The shepherd's humble, and unpolish'd lay.  
 And though it was my fate to seek again  
 These woods ; yet still my pipe retains a part  
 Of the bold character which then I caught ;  
 It sounds not weak, but with a martial tone,  
 And makes the astonish'd woods and vallies ring.  
 The envious Mopfus heard my epic strain,  
 And view'd me with malign, bewitching eye :  
 With hoarseness I was smit ; and, for a time,

I could

I could not speak : the neighbouring shepherds thought  
A wolf had seen me ;—but the wolf was HE. (b)

SECT.  
I.  
}

STOCKDALE. (i)

Yet, had the father of Tasso taken Speroni to his heart, committed to him the correction of his Amadigi, and the education of his son, and, upon all occasions, spoke of his works with enthusiastic praise. Apologising to a friend, for omitting to write to him, he says, he was prevented

(b) The classical reader need not be told, that a notion obtained amongst the antients, that if a wolf saw any man first, it deprived him of his voice for the present. Vide, *Theocritus*, Id. xiv. *Virgil*, *Ecl.* ix. This notion still prevails in Italy. And it is probable that the disease which the ancient Irish called Lycanthropia, had its origin in the same superstition. *Spenser's View of the State of Ireland.* p. 221 of his *Works.* Lond. 1679.

(i) I have not only taken the liberty of borrowing, but of pruning Mr. Stockdale's translation of this passage ; for I found it abounding in those "sentiments and lines of his own," which he acknowledges to have added in some places of his translation. (*Pref.* p. 15) However, he atones for this liberty by his candour and his modesty. "They who are curious," says he, "to be acquainted with Tasso himself, will read the original ; and they who are not may, perhaps, be satisfied with my translation." We are therefore authorised to deem his work rather an imitation than a translation. Viewing it in this light, (and in this point of view it has considerable merit), we must still consider a faithful version of the *Aminta*, illustrated with notes, as a desideratum in English literature. Amongst other qualifications indispensably necessary for such an undertaking, we may reckon an intimate acquaintance with the secret history of the court of Ferrara, and a topographical knowledge of that city, and its vicinity. Had Mr. Stockdale possessed these qualifications, he would not have seemed to consider Elpinus and Mopsus as ideal personages, or have described the island of Belvedere as a "peninsula in a meadow ;" neither would he have omitted to inform his readers, that the author is disguised under the character of Thyrsis, or that he makes Amyntas express his own amorous sufferings, and utter complaints of the cruelty of his mistress, Leonora, who appears to be shadowed under the character of Sylvia. Would it be refining too much to suppose that the arguments offered by Daphne in favour of the delights of love, were intended to pierce the breast of Leonora ? "The *Aminta*," says Gibbon, "was written for the amusement ; and acted in the presence of Alphonso II. and his sister Leonora might apply to herself the language of a passion which disordered the reason, without clouding the genius of her poetical lover."

*SECT.* from doing so, by a visit from Speroni, “che potrebbe  
<sup>I.</sup> far’ aspettar gli angeli che andassero in paradiso.” (*k*)

And, in a letter to Speroni himself, he urges him to favour him with a visit, adding, with great elegance, “leave Padua to sigh your absence for a few days.” (*l*) Indeed, such was the respect and esteem in which Speroni was held in that city, that his absence, however short, must always have occasioned regret. The great Italian epic himself, in his *Discorsi Poetici*, (*m*) has left us a lively picture of Speroni, surrounded with his pupils and his friends, eagerly imbibing the stream of eloquence, which flowed from the lips of this literary Nestor. His apartment in the university of Padua often reminded him, he says, of the academies in which Socrates and Plato presided. “Mi rappresentasse la sembianza di quella academia, e di quel liceo, in cui i Socrati, e i Platoni haveano in uso di disputare.” Speroni died on the third of June, 1588, in the eightieth year of his age. (*n*)

About this time flourished Giambattista Giraldi Cinthio, to whose novels our Shakspeare has many obligations. The fruitful invention of this author produced nine tragedies. *L’Orbecche*, the best, and, I may add, the bloodiest of these, was composed in two months, and represented (1541), with

(*k*) *Le Lett. di B. Tass. Ven.* 1570. p. 54.

(*l*) *Ibid.* p. 48.

(*m*) *Ven.* 1587. p. 9.

(*n*) A portrait of Speroni hangs amongst the “portraits des corridors,” in the gallery of the Grand Duke, in Florence. In the excellent description of this gallery, by the Abate Zacchirolini, (*op. cit.* 1790,) Speroni bears the honourable title of “maitre du Tasse.”

splendid



splendid scenical decorations, before Hercules II. duke of Fer-*SECT.*  
 rara, in the house of the author; (o) —a presumptive proof, I.  
 (did we require one) that Cinthio was not stimulated to write  
 by the clamours of an hungry muse. I shall select one pas-  
 sage from this tragedy, to show the author's happy powers in  
 describing scenes of horror.

Giace nel fondo di quest' alta torre  
 In parte sì solinga e sì riposta  
 Che non vi giunge mai raggio di sole,  
 Un luogo destinato a' sacrifici,  
 Che soglion farsi da' re nostri all' ombre  
 A Proserpina irata, al fier Plutone,  
 Ove non pur la tenebrosa notte,  
 Ma il più orribile orrore ha la sua sede.

Low in the bosom of this lofty pile  
 In gloomy loneliness sequester'd deep,  
 Unvisited by sun beam, or by star,  
 A place there lies for dire oblations made,  
 Which, to the ghosts of our departed kings,  
 To the pale queen of Hades, and her lord,  
 Are offer'd duly. There, not only night,

(o) It was afterwards represented in the presence of Cardinal Salviati, and the Cardinal of Ravenna, altered (at the suggestion of a Greek in the service of the former) according to the Greek model: but, not pleasing in that form, it was restored to the one which it originally wore; and printed, 1551, in Venice, *per il Giolito*, 12mo. Another edition was published in the same city, 1560, *per T. Lorenzini*.

But

SECT.

I.

{

But the magnificence of horror, holds  
Her court in dreadful pomp.

Descriptions of equal beauty may be found in the other dramas of our author; and, though he may have sometimes failed in the conduct of his fables, and in the discrimination of character, it must be allowed, that his tragedies would furnish materials for a large body of morality, particularly his chorusses, which not only abound in all the graces of lyric poetry, but in divine truths and moral sentiments. They are streams of rich ore rolling through hanging groves, smiling meads, and romantic vallies. I will instance the chorusses, which close the first act of the *Cleopatra*, and the second act of the *Arrenopia*, and the fine ode in the *Euphimia*, beginning,

Se nube l'aria copre  
Talhora, appar poscia anco.  
Qual pria, sereno il sole, &c.

But let us return to the *Orbecche*, in order to notice the great excellence of the scene between the king and his minister, in Atto iii. “*Me paroît*” says *Riccoboni*, “*un chef-d’œuvre*. “*Je puis me tromper; mais selon mon goût, je crois qu’elle peut se comparer à tout ce qu’il y a de meilleur chez les anciens et les modernes.*” This scene, on an attentive perusal, afforded me so much pleasure, that I felt, for a moment, inclined to subscribe to the opinion of *Riccoboni*, how-  
ever

ever extravagant it may appear. I wish I could dwell, with *SECT.* equal pleasure, on the conduct of the plot. But we recoil with horror from the streams of blood which deluge the stage, during the concluding scenes of this tragedy. (*p*)

Before we part with the Orbecche, it will be necessary to observe, that it was the first Italian tragedy, of which the PROLOGUE (*p*\*) did not constitute the first act. This is noticed by the author himself, in the beginning of the prologue.

Essere non vi dee di maraviglia,  
Spettatori, che quì venuto io sia,  
Prima d'ognun, col prologo diviso  
Dalle parti, che son nella tragedia.

Let it not move your wonder, gentle friends,  
'That here I come, slighting a law, confirm'd  
By hoary usage, a prologue to recite,

(*p*) This tragedy was represented, in ballo, in Naples, in the year 1783, and drew large audiences. A gentleman, who assisted at the representation, remembers, with horror, the successive deaths of Orbecche, her husband, her father, and her children, and the bloody display of the head and hands of Orontes on a reeking table! Yet, in number and barbarity of shocking spectacles, the Orbecche must yield to Titus Andronicus, a play, which was received with applause on the English stage in the days of Queen Elizabeth, and endured in the reign of Charles II.

(*p*\*) But the epilogue, which the tragic writers affected to despise, was adopted by the comic poets, and employed, in all ages of the Italian stage, either to solicit the applause of the audience in general, or the protection of the fair in particular. In the epilogue to the *Amor Constante* of Aless. Piccolomini (*Ven.* 1550), the ladies are requested to exercise their scissars upon the tongues of such of their male acquaintances as should dare to censure the comedy. “Se quest’huomini dicono male de la nostra comedia, mordeteli la lingua con un paio di forbici de la vostra paneruzza da cucire.”

From

SECT.

I.

From the main subject of our tragic play,  
Wholly distinct.

Aristotle defines the prologue, “that entire part of the tragedy, which precedes the parode, or first entrance of the chorus.” In fact, it was usually the argument of the piece, unfolding, we may say, all the secrets of the fable, and thus weakening, in a great degree, the intended effect of the peripetia, discovery, and pathos. Though the example set by Cinthio was followed by succeeding writers, the prologue long continued to anticipate the plot and its solution.

I am inclined to think, but I shall not venture to assert, that the EPILOGUE, as well as the Prologue, owes its independence to Cinthio: for, after the action of the Orbecche is finished, and the moral delivered by the chorus, Tragedy appears, and enters into an elaborate defence of the author’s deviations from the common usage of the Italian stage; and expatiates on the merits of the several writers, who had preceded him in the same department of letters. This appendage to the tragic drama does not, however, seem to have been relished; at least, it was not adopted by the tragic writers who followed our author.

Led by the spirit of innovation, or impelled by the noble daring of genius, Cinthio proceeded still farther. Approving of the occasional suspension of the fable, which prevailed on the Roman stage, he departed from the Greek model, so servilely followed by Trissino and his admirers, and recommended

mended, by precept and example, the divisions of ACTS and *SECT.*  
SCENES. I.

On a careful review of Cinthio's tragedies, it appears to me, that he adheres closely to general nature, but is indifferent to distinctions superinduced and adventitious. Though his scenes are occasionally laid in England and Ireland, Greece and Egypt, we do not recognize the natives of those countries in any of his dramas. His story requires Englishmen or Irishmen, Greeks or Egyptians; but "he only thinks on men." Neither does he attempt to localize his scenes: when he tells us the scene "è in Corintho", "in Londra", or "in Limerico, citta nobile d' Hibernia", we look around us in vain for topographical proofs of our being in Corinth, in London, or in the noble city of Limerick. "Giraldi Cinthio," says Rymer, "was a writer of tragedies; and to that use employed such of his tales as he judged proper for the stage." This is literally true. If, therefore, Cinthio was the inventor of the tales in his *Hecatommithi*, we may consider him as the first Italian writer who feigned the fables of his own dramas; and, if we may rely on the assertion of his son, he was the inventor of the PASTORAL DRAMA. "Giovambattista Giraldi," says he, "fù il primo fra poeti toscani, che cantasse Boscareccie Favole, e piacevoli amori di semplici pastori e vaghe ninfe." But if the *Egle* was not written a considerable time before it was represented (1545) in the presence of Hercules II. duke of Este, his claim to that

SECT. honor may be disputed. (q) We shall now proceed to de-  
 I. tail such notices of this prolific writer as we have col-  
 lected.

Giambattista Giraldi Cinthio was born (1504) in Ferrara. His youth seems to have been divided between literature and love. In a letter to Cardinal Bembo, he says, “io haveva anco pigliato baldanza di mandarvi certi miei sonetti e canzoni da me composti, mentre ne miei primi anni arsi d’amoroso fuoco.” The little poems alluded to, were, I presume, his *Fiamme Amoroze*. His motive for sending these juvenile effusions to the cardinal was, at least, modest: “accioche essi da lucidissimi raggi del vostro lume, tanto di splendore pigliassero,” says the courtly poet, “che le tenebre loro fossero dalla vostra charissima luce fatte chiare e serene, et a me ne tornassero de neri et oscuri, candidi e lucenti.” Such was the fulsome flattery of the day!—But Bembo was a poet, a

(q) It is asserted by Moirer, that Tasso “à été le premier qui ait introduit les bergers sur le theatre.” *Diet. hist. litt.* T. But the shepherds of Tansillo trod the stage several years before the birth of Tasso. Tasso was born in 1543; and, according to Maurolico, a dramatic pastoral, by Luigi Pansillo, was represented, with great magnificence, at Messina, in 1539. It should, perhaps, be observed, that, as Maurolico has not given the name of this pastoral drama, he is supposed to mean *I due Pellegrini*, a simple eclogue, by the same author. That this eclogue, however, was intended for the stage, is evident, from the following stage direction; “Qui canta il coro, aggiunta del capriccioso.” The Abate Serassi mentions three pastoral dramas, that were publicly represented, before the *Aminta* was written. See his preface to Bodoni’s edit. of the *Aminta*, *Cresp.* 1789. But, if the date of *la Flori*, given by Fontanini, be correct, the palm is probably due to Maddalena Campiglia. *Elog.* *Ital. Ven.* 1727, p. 63.

critic,

critic, and a munificent patron. (r) When the amorous *SECT.*  
 flame of our author was nearly extinguished, he engaged in I.  
 philosophical pursuits, and succeeded (1540) Celio Calcagnino, as public professor of humanity, in his native city. About the same time he was elected a member of the Accademia dagli Affidati of Pavia, under the name of Cinthio, (s) a name in which that of his family has sunk. Cinthio is remembered, but Giraldis is forgotten. Besides the Orbecche, as we have already observed, Cinthio wrote eight other tragedies, viz. la Didone, gli Antivalomeni, la Cleopatra, l'Arenopìa, l'Altile, l'Eufimia, la Selene, and la Epitia. But his fame seems to rest upon gli Hecatommithi, and the Orbecche. His Egle, though the style is praised by Baretti, was, I be-

(r) If Bembo does not rank with the first order of Italian poets, his historical and critical productions must ever endear his name to the lovers of Italian literature. His dialogues “nelle quali si ragiona della volgar lingua,” have been seldom surpassed in beauty and purity of diction, or in depth and justness of criticism. On this little work, which consists of only two hundred and thirty-two pages in octavo, (2nd. edit. 1539) Bembo was employed twenty-five years. If the reader should wish to know how this profound historian and accomplished statesman employed his time in rural retirement, let him turn to a letter, which Bembo addresses to Agostin Foglietta, from his villetta, near Padua. See a valuable collection of Bembo's letters, published in Venice, by Sansovino, in 1560, p. 40. Montaigne read the character of Bembo in his bust, which he saw in Padua. “Il y regarda de bon œuil le visage du Cardinal Bembo, qui montre la douceur de ses mœurs, et je ne sçay quoy de la jantillesse de son esprit.” *Journ. du Voy. en Ital. tom. i. p. 157.*

(s) A complete collection of Cinthio's tragedies was published by his son Celso, in *Ven. appresso Giulio Cesare Cagnacini*, 1583, with a dedication to Alfonso II. duke of Ferrara. This edition is enriched with the author's able defence of his Didone, against the strictures of Bartholomeo Cavalcanti; in the course of which, he offers some learned and ingenious observations on such laws, in the respective arts of poetry, of Aristotle, and Horace, as he is supposed to have violated.

*SECT.* lieve, never a favourite with the public ; and his epic poem of *I.* Ercole had sunk, by its own weight, into obscurity. In the dedication to the Orbecche, he complains of “ i morsi della invidia, la quale come nemico armato sta sempre co’ denti fuori per mordere e lacerare chi scrive ;” and, in the same dedication, he has preserved the name of the projector and artificer of the little theatre in which his tragedy was represented, and also of the principal performer. After saying that he was urged to undertake the Orbecche, by his friend Girolamo Maria Contugo, “ gentilissimo giovane, ed ornato di molte virtù ; he adds, “ composta dunque ch’io ebbi questa tragedia, che fu in meno di due mesi, avendole già parata in casa mia il detto M. Girolamo sontuosa, ed onorevole scena, fu rappresentata da M. Sebastiano Clarignano da Montefalco, il quale, si puote sicuramente dire il Roscio, e l’Esopo de’ nostri tempi.” (s\*) In the year 1569 our author died, in the city which gave him birth : and he has been recorded by Baruffaldi, in his history of the poets of Ferrara, as “ non musarum alumnus, sed filius ;” and, by Tasso and Guarini, he is numbered with the sweet swans of the Po.

About eight years after the appearance of the Orbecche, the Orazia of Pietro Aretino was published in Venice, dedi-

(s\*) Riccoboni, in his examen of this tragedy, honorably notices Clarignano, “ Il faut croire,” says he, “ que ce Clarignano da Montefalco, a été un grand comédien. On en fait mention avec les mêmes éloges dans les impressions d’autres comedies représentées à la cour du duc d’Urbain. Il semble que les auteurs de ce tems-là se faisoient honneur de faire savoir que leurs ouvrages de théâtre avoient été représentés par lui.” *tom. ii. p. 73.*]



cated to Paul III. To Aretino then is due the honor, *SECT.*  
 claimed by the French, of introducing the valorous deeds of I.  
 the Horatii upon the stage; a subject which is recommended  
 to our notice by Livy. This tragedy is praised for its regu-  
 larity, the happy management of its situations, and the nice  
 discrimination of its characters. It is divided into five acts,  
 and enriched with moral inferences and observations, deli-  
 vered, by a chorus

in brief sententious precepts.

Baretti, speaking of the Orazia, says, “this is a tolerable  
 performance of the celebrated Aretino; at least, there is no-  
 thing immoral in it, as in almost all his other numerous  
 works.” He might have added, that, on the contrary, it con-  
 tains some passages, which breathe a spirit of piety. I shall  
 transcribe one.

Il valore de l’asta e de la spada  
 E il timore dei riti e de le pene  
 Non tiene in alto le cittadi magne,  
 Come la riverenza e l’osservanza  
 De la religione e degl’iddii.

But the following lines are unworthy the author.

Fattor degli astri larghi e degli avari,  
 Che nell’empiree logge affiggi il trono  
 Del volubil collegio de’ pianeti.

It

SECT.  
I. It should not be forgotten, that Fame delivers a prologue to the Orazia, in which she celebrates the talents, and the private and public virtues of several noble Italian families; a mode of adulation, (1) invented, or first introduced, by Aretino, and the origin, perhaps, of the Licenza of the modern opera.

Pietro Aretino was the natural son of Luigi Bacci, a gentleman of Arezzo. From the place of his nativity he was sent, while a youth, to Bologna, where he assisted, for some time, in the shop of a bookseller. Visiting Rome, under the pontificate of Leo X, he incurred the censure of the church, by the obscenity and profanity of his writings.(u) Obligated to fly, he took refuge in Venice, where he died (1550), at an advanced age, despised and neglected. During the  
course

(1) This is the opinion of the author of *Stor. del teatri. tom. iii. p. 121.* But perhaps San-  
nazaro may dispute with Aretino the invention of this public mode of offering incense to the  
great: for, in a farsa, or masque, by this charming poet, which was represented in the pre-  
sence of Alfonso, duke of Calabria, on the 4th of March, 1492, in the hall of the Castel Ca-  
puano (the present Vicaria) of Naples, Faith apostrophises Ferdinand I. in a strain of elegant  
flattery. See *Rime* subjoined to *l'Arcadia. Nap. 1782.* In the Orfeo of Politiano also we  
find a beautiful Latin ode, in which the Theban bard is introduced, singing the praises of  
Gonzaga, cardinal of Mantua, for whose gratification, says Mr. Roscoe, this drama was  
written, and in whose presence it was performed. This ode was afterwards superseded by  
the verses in praise of Hercules, which gave birth to the infant Hercules of Sir Joshua Rey-  
nolds. Riccoboni, who had never seen the Orfeo, gives it a place in his collection of Italian  
tragedies, and refers its first appearance to the year 1524, though it was published before the  
death of the author, which happened in 1494.

(u) In a painting of the Last Supper, which hangs near the great altar in the church of San  
Luca, in Venice, Aretino is represented standing; he is distinguished by a large beard. If  
there

course of his various life, he assumed different titles;—some- SECT.  
L.  
times he called himself “ il flagello de’ principi; ”—some-  
times, “ il divino Aretino.” At length he became a prey to  
remorse. Amongst his acts of contrition, may be numbered  
his paraphrase of seven psalms, which are, says Crescimbeni,  
worthy to be read and admired. Amidst his debaucheries at  
Venice, he had the hardiness to solicit from Cardinal Bembo,  
through the medium of his friend Lodovico Dolce, a recom-  
mendatory sonnet for his Sirena; (v) and, in the following  
year, we find him addressing a letter to the same cardinal,  
in which there is a passage, so grossly indelicate, that the  
eye of modesty turns away from it with disgust. Yet Dolce,  
in his letter to the Cardinal, speaks of the affection which he  
(Bembo) bears to Aretino; and the Cardinal himself, in a let-  
ter from Padua, tells him, that he loves and honours his per-

there be any truth in the epitaph, written for his tomb, by president Mainard, the painter  
was guilty of a great impropriety, in introducing him into such company.

Condit Aretini cineres lapis iste sepultos,  
Mortales atro qui sale perfricuit.  
Intactus Deus est illi: causamque rogatus,  
Hanc dedit; ille, inquit, non mihi notus erat.

Quì giace l'Aretin poeta toseco,  
Che dog'n'un disse mal, fuor di Dio;  
Seusandosi con dir; “ non lo cono-co.”

Both M. Misson and Mad. du Boccage give each a translation of this famous epigrammatic  
epitaph, but neither has preserved the spirit.

(v) *Lett. da diversi re, et principi et cardinali et altri, &c. a m. P. Bembo. Ven. 1560. vol. i.*  
P. 55.

SEN :

*SECT.* son : but our business is with the poet, not the man. I  
 {*I.*} shall therefore dash his character with a single stroke, and  
 then dismiss him.

En talent il n'eut point d'égal,  
 Il n'en eut point en infamie.

Lodovico Dolce, the contemporary and friend of Aretino, published, in 1566, a large collection of tragedies, composed of materials, drawn from the Greek and Roman stage; but his character, as a dramatic writer, derives all its lustre from his *Didone* and his *Marianna*; (y) the latter of which was represented (1565) for the first time, in Venice, to an audience of three hundred persons, upon a stage, erected in the palace of Sebastiano Erizzo, an accomplished nobleman of that city; (z) and, when an attempt was afterwards made to represent it in Ferrara, in the palace of the Grand Duke, the concourse of spectators was so great, that the performance could

(y) It would seem, not only from the success of Dolce's play, but from the favourable reception which *el Tetrarca de Jerusalèn* of Calderon, and the *Marianne* of Fenton, met with from the public, that this subject is peculiarly adapted to the stage; indeed, dramas, whose

op'ning scenes disclose  
 Historic truth, and swell with real woes,

could hardly fail of enthralling attention, either in the closet or on the stage. If *l'Herode* of Heinsius did not please on the French stage, it was, says a French critic, "parcequ'il est sans amour." But the subject was restored to public favour by *Tristan* and *Voltaire*.

(z) Sebastiano Erizzo, says *Atanagi*, was "un gentiluomo venetiano honorato, e come l'opere sue testificano, buon, filosofo platonico, e buon poeta." Some of his sonnets are given in *Rime di diver. nobil. poet. toscani. tom. ii.* and a list of his critical and philosophical works may be found in *Mem. de' scritt. ven. Ven. 1744, p. 32.*

not

not proceed. But the *Didone* (*a*) does not appear to have *SECT.* met with the same success: and we are told, that, at its se-<sup>I.</sup>cond representation, an accident happened, which gave the author great pain, and made him regret, that the play had ever seen the light. Of the nature of this accident we are ignorant; but the fact itself is, it may be presumed, unquestionable, as the circumstance is related by Tiberio d'Armano, the actor that performed the part of the god of love, who disguised as Ascanius, recites the prologue. Riccoboni, who has analysed this tragedy, censures the poet, for announcing the appearance of the shade of Sīcarus; but he acknowledges, that the character of Æneas is “conservé à merveille;” and bestows warm praise on the language of the piece. “La diction me paroît parfaite; la douceur et la majesté y regnent toujours, il n’y à pas une parole qu’on puisse lui reprocher, soit pour les sentimens, pour la morale, ou pour la politique, tout répond à la dignité tragique sans s’élever aux nuës, et sans descendre trop bas.” He proceeds; “enfin je pense que si cette tragedie étoit traduite dans une autre langue, elle ne perdrait rien dans sa traduction, et que les nations les plus accoutumées à entendre les pensées, et les expressions les plus élevées, goûteroient la diction de cette tragedie.” In the catastrophe of his heroine, Dolce follows Virgil; but there is something more awful in her manner of preparing for death,

(*a*) This tragedy first appeared in Venice, 1547, beautifully printed *in casa de’ figlioli di Aldo*,

*SECT.* in the Italian drama, than in the noble poem of the Mantuan  
*I.*  
 } bard.

Poi, che di grasse tede, e d'altri legni,  
 Atti à presto avampar d'ardenti fiamme.  
 Anna compose l'infelice rogo,  
 (Com' ordinato havea l'afflitta Dido)  
 Del gran palazzo in piu secreta parte  
 Et poi, che fur distese le ghirlande,  
 Et di funebri rami il luogo cinto ;  
 Vi pose sopra di quel fier la spada,  
 I panni, e'l letto, ove gia tante volte  
 L'un petto à l'altro fu congiunto, e stretto:  
 Et l'imagin di lui vi pose anchora,  
 Stavan d'intorno i consacrati altari  
 A Proserpina, à Giove, ed à Plutone.  
 Quivi co i bianchi crin sciolti la maga,  
 Terribile à guardar, subito apparse :  
 Laqual tra poco con horribil voce  
 Chiamò quanti son dei la sù nel cielo.  
 Et quanti spiriti van per l'aria errando,  
 I dij d'inferno, l'herebo, et l'immenso  
 Chaos, Hecate, et seco parimente  
 De la vergine dea chiamò i tre volti.  
 Poi si parti la maga, e andò cercando,  
 Dovunque piacque à lei, veneni et herbe.

Of Lodovico Dolce little is known that can be related  
 with pleasure. Born in poverty, he lived and died in indi-  
 gence;

gence; and the greater part of his life was embittered by literary warfare. His biographers speak with wonder of the SECT.  
I.  
early maturity and universality of his genius; and the mildness with which he treats, in many parts of his works, his malignant adversary Girolamo Ruscelli merits the praise which they bestow upon it. Dolce died in the sixtieth year of his age, and was buried in the church of San Luca, in his native city of Venice, near his friend Aretino, and his adversary Ruscelli. Besides the tragedies already mentioned, our author published a translation of the tragedies of Seneca,<sup>(b)</sup> whose coldness we may sometimes perceive creeping through his original dramas. To study Seneca is to touch the torpedo. In his paraphrase of the sixth satire of Juvenal, and in the Epithalamio di Catullo nelle nozze di Peleo et di The-ti,<sup>(c)</sup> he has preserved the spirit of his originals. The former is prefaced, with a short letter of delicate and elegant compliment, to Titian the painter. In a little volume, containing those two pieces, now lying before me, I find a Dialogo del modo di tor moglie,<sup>(d)</sup> which had probably been read by Milton, as the following eulogy on matrimony may be traced in the beautiful apostrophe to wedded-love, in the

(b) The first edition of this translation is that of *Venice*, 1560. It is dedicated to Girolamo Faletti, Ambassador from the court of Ferrara, to the republic of Venice.

(c) Printed at *Venice*, in 1538, by *Curtio Nave e fratelli*.

(d) This dialogue opens with a beautiful description of the vicinity of Bologna. It is addressed to Federico Badoaro, in a prefatory epistle, which concludes in this singular manner: "Con quella affettione, che è secretaria de l'animo vi bascio la virtuosa mano."

*SECT.* fourth book of the *Paradise Lost*: “O matrimonio felice e san-  
I. to s’io havesse parole uguali à le tue lode mai di commendarti  
 non se ne vedrebbe stanca la voce mia. Fer te è per mai  
 sempre la vita gioiosa e lieta: per te gli’ huomini si fanno  
 sempiterni e gloriosi. Viva dunque, viva il matrimonio: e  
 chi desidera di vivere e morire contento e beato elegga per il  
 vero e unico mezzo il matrimonio.” Of the dramatic labours  
 of our author, *Il capitano* (e) and *la Hecuba* still remain to  
 be noticed; but, as the former is a free translation from *Plau-*  
*tus*, and the latter a faithful version of a tragedy, on the same  
 subject, by *Euripides*, I shall not dwell on those pieces. In  
 the dedication to the *Hecuba*, (f) *Dolce* pathetically alludes  
 to the misfortunes of his life. His *Giocasta* I have not seen;  
 but I have read, with pleasure, an elegant tribute to his ge-  
 nius and learning, by *Benedetto Guidi*, in a sonnet, be-  
 ginning,

Fra mille dotti, et honorati ingegni.

Several other writers of tragedy flourished at the same  
 time with *Dolce*; but, as their productions have not given  
 much celebrity to their names, we shall pass them by in si-  
 lence, and proceed to notice the *Soldato* (g) of *Angelo Leo-*  
*nico*, a native of *Genoa*, published at *Venice*, in 1550. This

(e) *Ven.* 1547. Con la favola d’Adone novamente corretta, et ristampata.

(f) *Ven.* 1543.

(g) *Per. Comin. del Trino.* This tragedy is written in blank verse. The continuator of  
 the *Drammaturgia* attributes a tragedy entitled *Daria*, to *Leonico*; an error into which he  
 was led by *Fontanini*. *Daria* is the name of a principal personage in the *Soldato*,

drama.



drama is supposed to have given rise to the TRAGEDIA *SECT. CITTADINA*,<sup>(b)</sup> or domestic tragedy, a species of drama <sup>I.</sup> which has been so often and, so successfully imitated by the English, French, and Germans; but has, as yet, found few imitators amongst the Italians. This, however, should not excite our surprise; for the Italians had learned from the ancients, the masters under whom they studied, that the tragic muse should always appear clad in imperial purple.

Another species of tragedy, (if I may so term it) was invented in this age; I mean the PROSE TRAGEDY, or Drame. According to Baretti, the first Italian tragedy in prose, was the Tamar of Giambattista de Velo, which appeared in Vicenza, 1586. Riccoboni, who never saw this tragedy, erroneously observes, that the Cianippo of Agostino Michelle, which was printed in Bergamo in 1596, was the first and only prose tragedy of this age.<sup>(i)</sup> It was probably to prepare the public for the reception of this drama, that the author published in Venice, 1592, “ Discorso, in cui si mostra, come si possano scriver con molta lode, le comedie, e le tragedie in prosa.” We are, perhaps, indebted for this discourse to *La Forza del Fato*, overo il Matrimonio nella morte, a

(b) The French, literally translating the Italian denomination, call this species of drama “tragédie bourgeoise.” The Dutch follow their example. Of this, an instance occurs in Sir C. Van Hoogveen’s tragedy on the death of Calas, a drama, written immediately after the melancholy event upon which it is founded, and dedicated to the widow and children of the unfortunate hero of the piece.

(i) *Hist. du theatre Ital. tom. i. p. 109.*

*SECT.* prose composition, denominated OPERA TRAGICA DI  
 { *L.* LIETO FINE, (*k*) published in 1642, by Giacint' Andrea  
 Cicognini, who is said, by Crescimbeni, to be the inventor  
 of this equivocal species of drama. (*l*)

In Riccoboni's Catalogue des tragedies Italiennes, the drama which ranks next, in chronological order, to the Cianippo, is Della Passione di nostro Signor Giesu Christo. But may we not ask, how it got there? For this drama was written by Giuliano Dati, Bishop of San Leo, who flourished about the year 1445; and is supposed to be one of the first speaking dramas in the Italian language. It has, therefore, been unjustly degraded by Riccoboni: it should have stood at the head of his list, or have been totally omitted, as unworthy a place amongst the genuine effusions of the tragic muse. Indeed, Riccoboni has apologised for noticing it: "Quoique je me sois déterminé à ne mettre dans mon catalogue aucunes des représentations sacrées que nous avons en très-grand nombre, je n'ai pas voulu manquer pourtant d'y insérer, celle-ci, parceque les circonstances en sont remarquables. Les représentations de la passion de Jesus Christ et des martyrs, étoient représentées communement dans des eglises et cela se faisoit la semaine de la passion, et la semaine sainte. Celle que je rapporte ici fut représentée le

(*k*) *Von. per Niccolò Pezzana.* The prologue to this piece, like the Loas of the Spaniards, is a dialogue in verse. The interlocutors are, Cupid, Mercury, and Death.

(*l*) Della volg. poesia, tom. v. p. 185.

jeudi-saint dans l'amphithéâtre (of Rome); on ne sçait point *SECT*  
 en quelle année." Had Riccoboni been a little more sedulous <sup>*L.*</sup>  
 in his enquiries, he might have discovered, that this drama  
 continued to be represented in the coliseum, during a long  
 series of years; and that, in open contempt of the unities of  
 Aristotle, it begins with the last supper, and ends with the  
 crucifixion. But let us dismiss this unworthy offspring of  
 the tragic muse, and hasten to

*Il Torrismondo* of the immortal Tasso, a production that  
 sheds lustre on the period before us. This noble tragedy,  
 which, according to the abate Serassi, was not only written  
 without the aid of the books (*m*) necessary to assist in con-  
 structing the fable, in embellishing the subject, or in firing the  
 genius of the author, but, amidst a variety of distractions, in  
 "sickness and in sorrow," is yet allowed to rank with the  
 happiest effusions of Melpomene. "*Il Torrismondo del*  
*Tasso*," says Crescimbeni, "tra le più scelte tragedie larga-  
 mente risplende." However, we must not conceal, that  
 there are several passages in this tragedy disgraced with con-  
 ceits, and that some of the descriptions are too diffuse; but

(*m*) Tasso, in his letters, often complains to his friends of the want of books, particularly  
 during his confinement in St. Anne's, where he was even sometimes denied pen, ink, and  
 paper, and often left in total darkness when the sun withdrew its beams from the grate of  
 his dungeon. A sonnet, addressed to his cat, is preserved, in which he begs she will in-  
 dulge him with the light of her eyes, in order that he might finish a poem, on which he was  
 then employed. The sonnet concludes thus:

Fatemi luce a scriver questi carmi.

the

*SECT.* the vivid colouring, which glows in the description of the  
 { *I.* } nocturnal inquietudes of Alvida, and in that of her death,  
 casts a ray of dazzling brilliancy over all the faults of this  
 piece. I shall transcribe the first of those celebrated pas-  
 sages.

Un non so che d'infrausto, o pur d'orrendo  
 Ch' a me confonde, un mio pensier dolente,  
 Lo qual mi sveglia, e mi perturba, e m' ange  
 La notte, e'l giorno. Oime! gia mai non chiudo  
 Queste luci già stanche in breve sonno,  
 Ch'a me forme d'orrore, e di spavento  
 Il sogno non presenti; ed or mi sembra,  
 Che del fianco mi sia rapito a forza  
 Il caro sposo, e senza lui solinga  
 Gir per via lunga, e tenebrosa errando,  
 Or le mura stillar, sudare i marmi,  
 Miro, o credo mirar, di negro sangue,  
 Or da le tombe antiche, ove sepolte  
 L'alte regine fur di questo regno,  
 Uscir gran simulacro, e gran rimbombo;  
 Quasi d'un gran gigante, il qual rivolga  
 Incontra al ciel Olimpo, e Pelia, et Ossa,  
 E mi scacci dal letto e mi dimostri,  
 Perch 'io vi fugga da sanguigna sferza,  
 Una orrida spelunca, e dietro al varco  
 Poscia mi chiuda, onde, s'io temo il sonno,  
 E la quiete, anzi l'orribil guerra.  
 De' notturni fantasmi a l'aria fosca.

A namelss

A nameless horror chills my faculties,  
 Whose unknown cause is far beyond the ken  
 Of scar'd imagination. Sorrow's hand  
 Blends her confusion o'er the dismal scene.  
 Night follows days,—in vain;—for present still  
 It harrows up my soul: before my eyes,  
 Or to my wakeful fancy when I doze,  
 Still frowns the hideous prospect. Now, it seems  
 My faithful spouse is sever'd from my side,  
 And leaves me wand'ring thro' a boundless gloom.  
 And oft by day the melancholy walls  
 And figur'd marbles seem to blush with gore  
 And often from the old imperial tombs,  
 Where sleep the consorts of Norwegian kings,  
 Rushes the giant spectre with a noise  
 As when Ægæon storm'd the walls of heaven,  
 And launch'd Olympus at the wond'ring stars.  
 He frights me from my couch, and points below  
 A drear asylum, gloomy and profound;  
 And, lest I should retreat, with menace loud  
 Secures the pass behind. It is not sleep,  
 But those tremendous forms that people night,  
 I dread.

Here, indeed, we discover the author of the *Gerusalemme Liberata*. Nor is his hand less evident in the chorus to the first act, which, he confesses to a friend, cost him many a sleepless night. The mysterious replies of Indovino to the

*SECT.* ardent enquiries of Torrismondo, prepare the mind for the  
 {<sup>1.</sup> catastrophe, at the same time that they seem to invest it with  
 a darker cloud; (*m*<sup>\*</sup>) and, while the horrors of the plot are  
 thickening fast, Rosmonda's description (*n*) of the abode of  
 the enchantress in the wilds of Dacia, where Alvida lay so  
 long concealed, has the happy effect of what is termed, by  
 landscape-painters, a *repose*.

Appresso un antro,  
 Che molte sedi ha di polito sasso,  
 E di pumice rara oscure celle  
 Dentro non sol, ma bel teatro, e tempio,  
 E' tra pendenti rupi alte colone,  
 Ombroso, venerabile, secreto,  
 Ma lieto il fanno l'erbe, e lieto i fonti,  
 E l'edere seguaci, e i pini, e i faggi.  
 Tessendo i rami, e le perpetue fronde,  
 Sì ch' entrar non vi possa il caldo raggio.  
 Ne le parti medesme entro la selva

(*m*<sup>\*</sup>) If the fable of this tragedy has any foundation in history, it must have been

Scritta ne' i libri, ch' arsero in Egitto,

for now it cannot be discovered in any work extant. Yet the author does not employ either of the previous preparations, customary in his time, of argument or prologue; though he seems to recommend the use of the latter, on such occasions, in a letter to the patriarch of Jerusalem, dated "de Ferrara il 3 d' Aprile, 1576." The prologue, says he, "deve, à mio giuditio, conformarsi, se non nel nome, almeno nell' offitio, e negli effetti, la parte dell' epopeia, ch' è prima in ordine, et in essa devono farsi tutte le narrationi delle cose passate, (se però alcuna particolar ragione no'l vieta) e dirsi tutto ciò, che parve per introduction della favola, e per maggior chiarezza delle cose, c' hanno à seguitare."

(*n*) *Act iv. Scene 3.*

Sorge

Sorge un palagio al re tra i verdi chiostri  
Ivi tua suora, et io giacemmo in culla.

SECT.  
I.  
}

But it is justly observed, both by Manso<sup>(o)</sup> and Menage,<sup>(p)</sup> that the last act is inferior to the preceding parts of the drama. Il Guastavini, having ably analysed the fable of this tragedy, concludes his elegant critique with exalting Tasso to the tragic throne. Il Torrismondo was first published in Bergamo in 1587. The dedication to this edition, is a tribute of gratitude, warm from the heart, to Don Vincenzo, duke of Mantua, <sup>(q)</sup> a prince of the accomplished house of Gonzaga, who had frequently visited Tasso in his prison, softened, by kind offices, the rigour of his confinement, and at length obtained his release.

The integrity of my plan may seem to demand a brief relation of the eventful and interesting life of Tasso; but what such biographers as Manso and Serassi <sup>(r)</sup> have related, who would tell again? Therefore, referring my readers to the nar-

(o) Vita di Torq. Tasso. *Ven.* 1761, p. 288.

(p) Aminta, con le annot. d' Eg. Managio. *Ven.* 1736, p. 351.

(q) Tasso's gratitude to this young prince was, at length, refined into love. The personal charms of his patron became the favourite theme of the poet. We find him, in a sonnet, telling the prince, that love

Posto ha la seggia sua ne 'dolci giri;

and, immediately after, declaring

De' bei vostri occhi, e'l tempio hà nel mio core.

It was Virgil, singing the praises of Alexis.

(r) Mr. Hoole has epitomised, with his usual elegance, Manso's life of Tasso. *Jerus. Deliver.* vol. i. But the elaborate and interesting work of Serassi has not yet assumed an English garb. Serassi's work is common; but the narrative of Manso is so extremely rare, that the

SECT. narratives of those distinguished writers, I thall proceed to  
 { I. } observe, that,

In the same year that the *Torrismondo* appeared in Bergamo, Bernardino Lombardi, (s) a strolling player, basely availing himself of Tasso's expanding fame, published at Paris, under his name, a tragedy, by another author, with the feigned title of *La Gismonda*. The drama thus disguised was, we are told by Apostolo Zeno, the *Tancredi* of Federigo Asinari, which was published, with its true title, in the following year (1588) in Bergamo, by Comin Ventura. By what accident the manuscript of this excellent tragedy fell into the hands of Lombardi, I have never heard; nor have I any further notices of the author to communicate but what I learn from Baretti. "Federigo Asinari, Count of Camerano, was a native of Asti, a city in Piedmont. He was a poet of reputation in his time; and there are two beautiful medals, struck in honor of him by the famous engraver Lione Aretinó."

A tragedy bearing the title of *La Gismonda*, and founded upon the same story of *Il Tancredi* (t) of Asinari, appeared,  
 in

author of *Literary Literature* is not surprised, that latter biographers only speak of it from report. (p. 374.) I am indebted to the friendship of that learned and ingenious gentleman for the copy which I possess.

(s) "Lombardi was a comedian by profession, and of much repute, in Italy and France, for his manner of acting." *It. Lib. f.* 107. He was also author of *l'Alchimista*, a comedy, printed in Ferrara, 1583.

(t) A tragedy, built upon the pathetic tale of Guiscardo and Gismonda, was performed before Queen Elizabeth in the year 1567. This play, which was the joint production of



in 1569, in Florence, (u) by Girolamo Razzi, a Florentine; *SEC 1.*  
 “ il quale argomento,” says Crescimbeni erroneously, “ fu 1.  
 egli il primo a trattarlo tragicamente.” Razzi devoted his youth to the composition of dramatic productions; but being seized at length with some religious scruples, he turned friar, and, abandoning all his profane effusions to his friends, retired to the monastery degli angeli in his native city, where he died in 1611, in the eighty-fourth year of his age. Though it is asserted, by Crescimbeni that our author “ pubblicò alcune commedie ben degne d’ogni lode, avanti che entrasse nella religione,” it should seem, from the respective dedications to two of his comedies, (I a Gostanza (v) and La Cecca (w) now lying before me, that all his dramatic productions were published, without his concurrence, or perhaps his knowledge, after he had assumed the cowl.

five gentlemen of the Inner Temple, was published in 1592. A tragedy on the same subject, was written (probably in Latin) by Sir Henry Wotton, for private representation in Queen’s College, Oxford. Though this drama has never been printed, it found its way into Italy, where it was read by the author of the *Pastor Fido*, “ who thought it (says a biographer of Wotton) neither an uncomely, nor an unprofitable employment for his age.” *Reliq. Wotton. Lond.* 1651. It was probably submitted to the perusal of Guarini, by Sir Henry himself during his residence in Italy.

(u) *Pel Sermatelli*, Riccoboni carelessly places this drama, as well on his list of comedies as of tragedies. In one catalogue he informs us it is written in prose; in the other, in verse. *tom. i. p.* 118, 140. It is in blank verse.

(v) *Fir. appresso i Giunti.* 1565.

(w) *Ven. appresso Ravenoldo.* 1565. In the dedication to this comedy, which is dated 1563, we are told, that this drama “ essendo compositione di M. Girolamo Razzi, hoggi Monaco, &c.” So that Razzi had retired at least six years from the world, previous to the publication of his *Gismonda*.

In

*SECT.* In the year 1589, Don Valerio Fuligni, a native of Vicenza,   
{ *I.* observing “con assai dispiacere,” the predilection of his countrymen for Grecian and Roman stories, and surprised that “fra tanti eccellenti poeti niuno poneva mano à trar, quasi delle tenebre d’una compendiosa historia, alla chiara luce d’un nobil poema tragico, quel, non meno spaventevole, che compassionevol caso, accaduto à i dì nostri nell’ infelice isola di Cipro,”(x) determined to make Antonio Bragadino, who, on the occasion alluded to, so bravely, but so unsuccessfully defended that island against the arms of Selim II, the hero of a tragedy. During his abode in a convent in Venice, he sketched the outlines of his drama; but he was interrupted in the prosecution of his work by an order from his superior to take charge of a monastery, situated upon a

(x) The event upon which this drama is founded, is thus related by Sandys. Famagosta, which was erected by king Costa, the father of St. Katherine, is “eternized in fame by the unfortunate valour of the Venetians, and their auxiliary forces under the command of Signor Bragadino, who, with incredible fortitude, withstood the furious assaults, made by the populous army of Selymus the second, conducted by Mustapha; and after surrendered it upon honourable conditions, infringed by the perjured and execrable Bassa, who entertaining at his tent, with counterfeit kindness, the principall of them, suddenly picking a quarrel, caused them all to be murdered, the governor excepted, whom he reserved for more exquisite torments. For having cut off his ears, and exhibited him by carrying of earth on his back to the derision of the infidels, he finally fley’d him alive, and stuffing his skin with chaffe, commanded it to be hung at the main-yard of his galley.” *Trav. Lond.* 1658. p. 171. The skin of Bragadino, deposited in a marble urn, still remains in the church of St. Giovanni e St. Paolo, in Venice; and a monument to his memory, adorned with his bust, stands in the same church.

solitary

solitary mountain near Eugubio, (y) in the state of Urbino. SECT.  
Amidst the I.

“ deep solitudes and awful cells ”

of this holy retreat, he finished his tragedy of Bragadino, which he laid (1589) (z) at the feet of Francesco Maria II Duke of Urbino, with a dedication, setting forth the motives of his undertaking. In this drama Fuligni appears a pleasing, if not a vigorous writer. The inexorable cruelty of the Turks, the heroic fortitude of the Venetians, and the flexible policy, resulting from effeminacy, of the Cypriots, evince an happy talent for the delineation of character. And though there is little action in the piece, the narratives are so animated, and heard with so deep an interest by the citizens of Famagosta, who form the chorus, that our attention is irresistably enthralled. In the interview between Bragadino and Mustapha, the character of the former, as a soldier and a christian, is well sustained.

*Must.* Conosci questa terra? è pur la dessa;  
Che'l tuo senato à la tua fè commisse;  
Che fù poscia da tè sì mal guardata.

(y) “ Gubbio, Eugubio, autrefois Iguvium.” *Geog.<sup>o</sup> de Busching. tom. vii.* The monastery over which Fuligni presided, was dedicated to St. Ubaldo.

(z) *In Pesaro. app. Gir. Concordia.* As only seventeen years elapsed between the perpetration of Mustapha's act of treachery, and the appearance of this tragedy, it is probable that Fuligni thought with Racine, that remoteness of place affords the same conveniences to a poet, as length of time. And as there are no female characters in this piece, we may presume it was written with a view to representation in a monastic theatre,

*Bra.*

SECT.

I.

*Bra.* La riconosco sì, ne fù guardata  
 Da me sì mal, che tù giamai potessi  
 Quinci con tante forze tue cacciarmi.  
 Nè ti potrai vantare (se non mentendo)  
 D' haverla col valore, ò col sapere,  
 Ò mentitor, del tuo Selimo fatta.  
 Nè dir tù puoi con verità, ch' io mai  
 Di fè mancassi à tè, nè al mio senato,  
 Nè tè offendessi, ò altrui de la tua gente,  
 Da che fei tregua, et si trattò di pace :  
 Benche tù, come reo, mi fai condurre  
 Fra questi stretti nodi, e duri ferri.  
 Se pur fallai, se pur merto alcun biasmo,  
 Lo merto sol, perche facil fui troppo  
 A' fidar me con gli altri à la tua fede,  
 E darmi in tuo poter con questa terra.

This is the language of a soldier, stung by treachery, and fearless of all the tortures which ingenious cruelty can invent, or despotic power inflict. But, when Mustapha asks,

Perche dunque non vien hora'l tuo Christo  
 A' trarti di mia mano, e liberarti  
 Da lunga, d' aspra, e da penosa morte?

Bragadino's reply savours so strongly of the cloyster, that we seem to lose the soldier in the monk: we no longer hear the language of

One,

One, whose occupation rarely scans  
The distance 'twixt enjoyment and the tomb.

SECT.

I.

It is but justice to our author to observe, that his style is seldom disgraced with conceits, often elegant, and always perspicuous. Yet we seek in vain for the name of Fuligni, in the ponderous tomes of Crescimbeni.

Francesco Mondella, a contemporary of Fuligni, made (1582) another act of cruelty and treachery committed by Mustapha, the foundation of a tragedy, entitled *Isifile*.(a) From the argument of this piece we learn, that Mustapha having, by an act of treachery, obtained possession of the city of Salamis, in the isle of Cyprus, he had the children of Dandalus, the deluded governor, put to death in the presence of their father, and then ordered him to be flayed alive. This horrid deed is only narrated in the drama; but the heads of the children, and the hands of the father, accompanied with a bowl of poison, are presented to *Isifile*, the wife of Dandalus, in the presence of the audience. On receiving this bloody gift, *Isifile* retires in order to prepare for death; and, shortly after, when she is just raising the bowl to her lips, Mustapha enters, dashes it from her hand, and, ordering her to be bound, sends her a captive to his sovereign.(b) The chorus then moralizes, and the piece concludes. The author

has

(a) *In Verona, appresso Sebastiano, e Giov. dalle Donne, 1582.*

(b) The historic event upon which this tragedy is built, happened in the year 1570. *Girolamo Preti* celebrates the magnanimity of *Oranta*, one of the female captives sent to *Selim*.

*SECT.* has left no means untried to heighten the horror of his  
I. drama. In the first act Juno appears, directing the furies to instigate Mustapha to effect the total destruction of the kingdom of her fair rival. Soon as she departs, an angry ghost rises; and we are afterwards led on gradually to the bloody spectacle which I have described. Mondella seems to have been so much pleased with the manner in which Sophonisba takes a final leave of her attendants, that he copies, almost literally, Trissino's words.

Ò donne mie, hor, c' hà piacuito  
 Al ciel, che questo sia l'ultimo giorno,  
 Che se habbiamo à veder, restate in pace;  
 E se giamai in tempo alcun v' offesi  
 Ve ne chieggio perdon.

ISIFILE.

O donne mie,  
 Quest' è l'ultimo dì, ch' i abbia a vedervi;  
 Restate in pace; e chiedovi perdono,  
 Se mai fatto v'avvessi alcuna offesa.

SOFONISEA.

Animated by the success of Ruccellai's Rosmunda, Antonio Cavallerino undertook a tragedy on the same subject, which he published in Modena in 1582.(c) But he has not,

Selim, who, " per liberarsi dal pericolo, che sovrastava alla sua honestà, accende in alto mare, il fuoco nelle munizioni dell' artiglieria, facendo strage di sè stessa e di tutta l' armata." *Poes. di G. Preti, Ven. 1556. p. 114.*

(c) *Rosimonda regina. In Modena. Nella stamperia di P. Gadaldino, 1582.*

like

like Ruccellai, preserved his heroine from the crimes of prostitution and assassination: he has made her guilty of both, and <sup>I.</sup> then fly with her lover to Ravenna. Urged by Almachilde to depart

Pria, ch' il veggiam turbare  
Da venti aversi o terribil procella,

She retires with him, and the chorus advancing, sing an ACROSTIC on the name of Manzuoli, bishop of Reggio, and the piece concludes. As a chorus, moulded into so whimsical a shape, seldom occurs, I shall transcribe this lyric effusion.

Una donna del choro.

V oi, ch' acceso d' honesto ardente zelo,  
E di santi pensier colmo e d' amore  
S alite, ove non può vostro valore  
C oprirsi mai da invidioso velo.  
O voi felice a pien, che solo al cielo  
V olgete il giusto, e sacrosanto cuore;  
O ve sparto non è di speme il fiore  
M ai da tempo veloce, o caldo, o gelo,  
A voi s' inchinan gli elementi, e'n voi  
N ascer non fanno, o morire empia voglia  
Z efiro dolce, od altri horridi venti.  
O mbra di bene o mal, ch' ange, et invoglia  
L 'animo human, non parte i piacer suoi.  
O fortunato, a voi ne i suoi tormenti.

*SECT.* Besides a dedication to Manzuoli, the author prefixes a  
{ *I.* short discourse on the fabric of verse best suited to tragic dramas, in which he gives the preference to verso sciolto, because  
 “ rima denota pensamento, e premeditatione, e che le cose ch’ appaiono pensate, e premeditate, estinto il verisimile estinguono insieme la compassione, e lo spavento, che nascono negli spettatori da quella credenza c’ hanno, che le cose accaschino allhora in scena.”

In the same year appeared another tragedy by the same author, entitled, *Il conte di Madona.*(*d*) This drama is founded upon an interesting event in the history of the lower empire, which is related at length in the argument, and which seems to have been chosen merely with a view to flatter the house of Este. This, like the former drama, ends with an acrostic, of which the subject is Alphonso II. Duke of Ferrara.

Riccoboni enumerates two other tragedies,—*I’ Ino*, and *il Telefonte*,—by Cavallerino, both of which have eluded my researches. And both the author and his works seem to have escaped the notice of Crescimbeni : at least he has not honoured Cavallerino with a place in his *Istoria della volgar poesia.*(*e*)

(*d*) *In Modena. Nella stamperia di G. P. Gadaldino, 1582.*

(*e*) Amends for this neglect have been made by the Marquis Maffei, who says, that Cavallerino was the first, amongst his countrymen, who treated, dramatically, the subject of Merope. “ Primo de tutti fu Antonio Cavallerini, che ne lavorò il suo Telefonte, Stampato a Modona l’ anno 1582. Per argomento ci premise la versione della favola d’ Igino, qual  
sembra



Nor has he treated with much more respect, Gio. Paulo *SECT.*  
 Trapolini, (*e\**) a contemporary of Cavallerino, though he was <sup>*L.*</sup>  
 author of three tragedies,—l' Ismenia, (*f*) l' Antigone, (*g*) and  
 la Thesida, (*h*) which had once their admirers. Trapolini  
 wrote because he thought that “come tutte le altre cose mor-  
 tali al solo uso, e commodità de gli huomini son’ princi-  
 palmente create, così gli huomini stessi non à se soli son ge-  
 nerati ;” and that therefore he ought, not only to endeavour  
 at being useful in his generation, but

In life’s visit leave his name.

But he seems to have been most particularly actuated by a  
 pious wish to warn his readers against incurring the displea-  
 sure of heaven. This is, at least, the moral of his Thesida.

#### CHORO.

Dal costei chiaro, e manifesto esempio  
 Veder si può, che lungamente ascosi  
 Star non possion gli inganni ; e spettialmente,

sembra ch’ ei vedesse più corretta, e nel suo principio più sana ; secondo cosa adunque, e  
 senza allontanarsene la sua tragedia ei compose.” *Proemio alla Merope. Ver. 1745. p. 17.*

(*e\**) Crescimbeni, in his chapter *degli Ecchi, de’ versi incantenati, &c.* slightly mentions  
 Trapolini as author of il Tirsi, un egloga boschereccia, but takes no notice of his tragic dra-  
 mas in any other part of his aborato work.

(*f*) *Pad. 1575.* In the dedication to his Antigone, the author mentions the facility  
 with which he composed this tragedy.

(*g*) *Pad. per Lorenzo Pasquati, 1581.* This edition is embellished with a wooden print  
 of the interior of a theatre, with the audience in the pit, and Mercury delivering the  
 prologue at the front of the stage.

(*h*) This tragedy was first printed in *Padua, per Lorenzo Pasquati, 1576* ; not in 1575, as  
 Riccoboni sets forth,

Quando

SECT.

I.

{

Quando l'alta bontà del ciel s' offende.

Però studisi ogn' un à viver vita

Piena di fede, e al suo fattor gradita.

Trapolini, like several other dramatic writers of his own country who preceded and followed him, evokes the slumbering dead. But the powers of the Italian dramatists, seem to forsake them when they enter "the magic circle." In the manners and language of their preternatural beings there is nothing characteristic, no mysterious solemnity ; they seem neither

Spirits of health, nor goblins damn'd :

They retain all their humanity about them, and are only ghosts in name. An exception, it is true, seems to occur in the play which we shall next consider ; but a single exception cannot avert a general censure exacted by critical justice. If, however, Trapolini fails in giving appropriate language to his ghosts, he has certainly succeeded in describing a fury. Megæra's picture of herself is such an "inveterate likeness," that we turn from it with horror. The serpents interwoven with her hair, seem to hiss.

Trapolini has not servilely followed either Euripides or Seneca, but he has borrowed occasionally from both. The Italian drama, like the Greek tragedy, is opened by  
Ve-

nus ; ( *l* ) and Diana appears in the last scene of both plays. But in the manner of Phœdra's death, ( *k* ) our author departs from Euripides ; and he imitates Seneca in exhibiting the mangled corpse of Hippolitus upon the stage. SECT.  
I.

The departure of Asinari and Fuligni from the beaten mythological track, was imitated by a writer of uncommon powers, who boldly plunged into the gloom of Egyptian history, in quest of a subject for the exercise of his dramatic talents. Antonio Decio da Horte, a celebrated civilian, and an intimate friend of Tasso, weary of the jejune studies of his profession, wandered for awhile in “ the primrose path of poesy.” His first poetical essay, was the tragedy of Acripanda, which

( *i* ) After Venus, in imitation of Euripides, opens the play, the shade of the mother of Hippolytus appears. To this shade our author gives the name of Antiope, though Hippolyta is the name by which this fair amazon is generally known, and under which she had been introduced to his countrymen, some centuries before, in the *Theseida*, an epic poem by Boecaccio. ( *4* ) This poem, however, is of such rare occurrence, that it might have escaped the observation of Trapolini : it certainly eluded the researches of Fontanini, or must have been very slightly inspected by him ; for he places the quarto edition, printed at Venice, 1528, at the head of his list of “ Tragedie in verso.” *Della eloq. ital. p. 137. Ven. 1727.*

( *k* ) In Euripides, Phœdra

fasten'd by the neck obscenely dies.

Racine poisons her. But Seneca, Trapoline, and Mr. Smith, make her stab herself. In the Italian drama, Ismenia relates the manner of her death :

la trovo  
Sopra' l letto distesa ;  
E con la spada istessa  
(Con cui fù minacciata) il cor traffita,

WAS

*SECT.* was published at Florence, in 1592, (*l*) at the desire of Don *I.* Giovanni de' Medici. This extraordinary production, which raised its author to great literary eminence, demands our particular notice.

The play is opened by the ghost of Orsilia, the murdered wife of the king of Egypt, who quits the dark abyss for the purpose of instigating her son, the king of Arabia, to avenge her death. The following passage in her address to light, (*m*) on first perceiving its "cheering beam," will probably remind the reader of Milton's hymn to that glorious emanation of the Deity.

ò chiara

Luce del fol, ch' à gli occhi nostri scopri  
 I gran campi de l' aria, e tutto questo  
 Bel magisterio de la man superna ;  
 Io pur ti miro, e godo pur, ma poco  
 Di mirarti e goderti à mi sia dato.

(*l*) *Nella stamperia del Sermartelli. 4to.* A friend of the author, who stiles himself Corifilo pastor Tiberino, appears as the editor, and dedicates the drama "all' illustrissimo, et reverentissimo mons. Fabio Orsini." Another edition was printed at *Vicenza*, 1617, with a dedication, of which the flattery is heightened by a whimsical disposition of the letters which compose the name of Luigi Mutoni, to whom it is inscribed.

(*m*) The seeming impropriety of introducing a ghost meeting the light of the sun, will strike the English reader who has been taught to think with Horatio, that at the crowing of the cock,

Whether in sea, or fire, in earth or air,  
 Th' extravagant and erring spirit hies  
 To his confine.

But Decio should not be hastily censured : he has, perhaps, been as true on this occasion to the popular superstitions of his time, as our Shakespeare was to those of his age and country.

But

But the part most eminently deserving our attention as marking the theatrical taste of the times, is the relation of the treatment of the hostages sent to the king of Arabia, and the conduct of Acripanda upon that occasion.—Ussimano, king of Egypt, having murdered his first wife Orselia, in order to obtain the hand of Acripanda, exposes her infant son on the banks of the Nile. After having been suckled for some time by a wolf, the child is found by a shepherd, and carried to the court of the king of Arabia, where he is at length exalted to the throne. Stimulated by the shade of his mother, he engages in a war with the king his father, whom he obliges to make a shameful retreat from the field of battle. Flushed with his victory, and confident in his strength, he offers haughty terms of peace. The terms are acceded to, and the children of Acripanda sent as hostages. The cruel Arab, knowing them to be the children of the woman whose charms had occasioned the death of his mother, dooms them to immediate death, and acts himself as executioner, severing, with his sword, the heads and limbs of those innocent victims of his vengeance from their reeking bodies. A female attendant, who had formed part of their train, collects their scattered members, and putting them into a bag of white linen, (*candido lino*) returns to the court of Ussimano. Meeting the queen, she relates the horrid circumstance, and produces her bloody burthen, declining, at the same time, to open the bag. But the queen insists on seeing the remains of her children. The maid complies with a trembling hand, and as she

SECT.  
I.

*SECT.* produces each limb, minutely details the manner in which it  
I. had been struck off.

(Ahi !) fu la bella garzonetta, à cui  
 Prende con una man gli aurei capegli  
 Con l' altra un colpo su l' eburnee spalle  
 Crudelmente distese ed hor quel membro  
 Ed hor questo ferille, ed al fin poi  
 Del crudo ferro suo la punta acuta  
 Cento fiate immerse,  
 E cento la ritrasse  
 Fuor del candido petto  
 Solo à i colpi d' amor per segno eletto.  
 Cadde ella à terra prona,  
 E nel cader' entro un sospiro accolta  
 Versò l' anima fuora,  
 E il bel volto leggiadro  
 Qual colto fior, che il color serbe ancora, &c.

A long dialogue ensues between the chorus and the queen, who at length summoning all her resolution, proceeds to assort the reeking parts in order to reduce them to their original form. (n)

Non languite hor, vi prego,  
 Ma intrepide, e sicure  
 Durate, ò mani, à la mest' opra, mentre

( n ) Theseus employs himself in the same way in the *Hippolytus* of Seneca, when the mangled limbs and body of his son are brought upon the stage.

Che

Che numerando, e raccogliendo io vado  
 De i miei figliuoi le dissipate membra ;  
 E lor ridóno un' altra volta quella  
 Forma, ch' hebber da me ne l' alvo pria.

SECT.

I.

This pious office being performed, the queen retires and the chorus conclude the act with an ode. But let us turn away from this scene of horror. We have had "blood enough." I cannot, however, dispatch this drama without observing, that the scene in which the shades of Acripanda's children appear, announcing their death, and informing their mother that they go before to prepare a seat for her in heaven, evinces a master-hand. It is impossible to read this scene unmoved ; but in representation it must have been deeply and tenderly affecting.

## ATTO IV. SCENA I.

ACRIPANDA, CHORO, OMBRE DE' GEMELLI.

*Omb.* O cara madre, ò madre

Diletta à i figli tuoi

Volgi le luci à noi.

*Acrip.* Non so s' odo una voce, ò parmi udirla.

L' udite voi vaghe fanciulle ?

*Chor.* Udianla.

*Acrip.* Io pur m' aggiro intorno,

Ne veggio ond' esca il suono.

*Omb.* Volgiti madre, e mira

Che tuo figlio son' io, tua figlia è quella ;

Non ci conosci al volto ? à la favella ?

SECT.

I.

}

*Acrip.* (Ahi !) ch' io vi miro, è siete  
 I cari miei gemelli,  
 Ma non so, s' io vi miro  
 Io sogno, o s' io son desta.  
 Che fate in quella nube?  
 Miracoli vegg' io,  
 S' io non vaneggio, e siete  
 Veramente i miei figli.  
 Scendete in questo seno,  
 Perche imprimer' io possa  
 Su le guanci vivaci,  
 Affettuosi baci.

*Omb.* In van cerchi baciarne  
 O' genetrice amata,  
 Ch' appressandoti à noi  
 Stringer, ed abbracciare  
 Sol' l' aura, ò nulla puoi.  
 Noi siam l' anime nude  
 De' tuoi fidi gemelli,  
 Che vederti bramiamo  
 Prima, ch' al ciel saliamo.  
 Ma la parte mortal, che tu ne desti  
 Per man crudele ed empia  
 Del rè nimico, sotto  
 La già promessa pace,  
 Su la riva del Nilo  
 Dilacerata giace.

*Acrip.*



*Acrip.* Spenti voi siete adunque  
Ed io crudele anco rimango viva?  
Viva rimango!

*SECT.*  
*I.*  
}

*Omb.* ( Ah madre ! )  
Spiacer non ti devria  
Che noi da questa morte,  
Che voi vita chiamate,  
N' andiamo à vera vita,  
E cittadin ne facci  
La sù del mondo eterno  
Giove, che n' apparecchia  
Altro scettro, e corona  
Di quella, che n' havrebbe  
Un giorno cinto il crine  
Nel vostro orbe terreno.  
Hor qual puoi tu maggiore  
In noi gloria bramare?  
Ecco frà mille, e mille  
Altre anime innocenti  
La sovra, ove la sorte  
Nulla ha potere, e il caso  
Di tempo in spazio breve  
Calcherà il nostro piè l' orto, e l' occaso:  
Hor non voler co i tuoi  
Pianti turbar questa quiete in noi.  
Restati adunque, e lieta  
Giù ne mondani chiostri,  
Vivi gli anni tuoi, madre, e gli anni nostri.

*Acrip.*

SECT.

I.

}

- Acrip.* (Ahi !) ahi, dove hor ne gite  
Sciolti dal mortal velo ?
- Omb.* A' veder preparar tua sedia in cielo.
- Cho.* Hor mira, hor mira come  
Velocissimamente  
Ver le stelle volando  
Fendono l' aria, e quella  
Nube fra quelle nubi  
Sparsa nube diviene.  
Ho visto il ciel la suso,  
Ch' in un s' è aperto, e chiuso.
- Acrip.* Spariti (ahi!) sono (ahi!) sono  
Dileguati da me, qual' al sol nebbia  
Che debbo far ? che debbo  
Credere ? (ah) rispondete  
Verginelle pietose.
- Cho.* Attonite rimase  
Non men di te, noi siamo,  
Non disperar' ancora,  
Ch' esser falsa ò reina  
Illusion potrebbe.

ACRIPANDA, CHORUS, GHOSTS OF THE TWINS.

- Ghosts.* Thou to whom our birth we owe,  
Lov'd in life, and in the tomb,  
Turn and hear a tale of woe,  
Turn and mark thy childrens' doom.

*Acrip.*

# ON ITALIAN TRAGEDY.

119

SECT.

I.

*Acrip.* Heard I not a solemn strain  
Rising on the midnight gale?  
Yonder—hark! it comes again.—  
Did you hear it, virgins, tell?

*Cho.* We too heard it.

*Acrip.* Round and round  
Still I turn my aching sight;  
Still I hear the doleful sound,  
Still the cause is lost in night.

*Ghosts.* See thy daughter! see thy son!  
Thou, to whom our birth we owe,  
Are those features still unknown,  
And these kindred sounds of woe?

*Acrip.* Ha! your mangled forms I view  
Thro' the parting veil of night!  
Is the hideous vision true?  
Does a dream delude my sight?  
If I wake, ah tell me why,  
Hov'ring on yon cloudy car,  
Thus you come, with fun'ral cry,  
Sailing thro' the midnight air?  
Why those pageants of the tomb  
In terrific grandeur drest?  
If ye be my children,—come  
Share my kiss, and soothe my breast.

*Ghosts.*

## HISTORICAL MEMOIR

SECT.

I.



*Ghosts.* Learn the law by fate impos'd,  
 Ne'er a mother's kiss to share ;  
 She's a disembodied ghost,  
 I, a form of empty air.

Gentle mother, ah resign  
 Fruitless hopes and wishes vain ;  
 Our cold lips will never join ;  
 No embraces soothe your pain.

Yet before each mounting mind  
 Sought the beaming orbs above,  
 Hither down our flight declin'd  
 To discharge a debt of love.

But those tenements of clay  
 Which maternal love bestow'd,  
 Mangl'd by a tyrant, lay  
 Close by Nile's dishonour'd flood.

*Acrip.* Cease, ye languid springs of life,  
 Cease, and give the contest o'er !—  
 Still condemn'd to mortal strife,  
 Never must I see them more.

*Ghosts.* Why lament our flight to know  
 From these dens of death and shame,  
 Scenes which mark the sons of woe  
 Still with life's degraded name?

Why

Why lament to see us soar  
Where the tides of transport flow,  
Gifted from the heavenly store  
Far beyond our loss below?

Would you wish to lure us down  
Here to wander with the dead?  
Tho' the bright imperial crown  
Sparkled on each youthful head?

What could thy maternal prayer  
Add to what we now enjoy?  
Thousands here our transport share,  
Elder brethren of the sky.

Fickle chance no longer here  
Runs her ever changing round;  
Sad misfortune's frown severe,  
Never clouds the hallow'd bound.

From the morning where it springs  
To sweet Hesper's twinkling light,  
Glancing, on its nimble wings,  
Speeds our momentary flight.

Banish sorrow,—banish fears;—  
Taint not thus our pure delight,  
Nor with unavailing tears  
Deprecate our heaven-ward flight.

## SECT.

## I.

In this vast sublunar vault  
 Tho' condemn'd to wander fill,  
 May the memory of our lot,  
 Every hour with transport fill:

May the fates benignant join  
 To thy life's allotted space,  
 All the long revolving line,  
 Sever'd from our hapless days.

*Acrip.* Whither, denizens of air,  
 Whither do you flit away?

*Ghosts.* Your allotment to prepare  
 In the bounds of endless day.

*Chor.* See! they mount, and now they go,  
 Like an arrow from the bow.  
 Now they skim the starry bound!—  
 Now they pierce the blue profound!  
 Melting now, like vapours gray,  
 See the phantoms flit away,  
 Where their forms they seem to shroud  
 Deep in yon disparting cloud!  
 High the heavenly portal glows;  
 Angels open,—angels close!

*Acrip.* Ah, they're gone,—for ever gone,  
 Like the dew that meets the sun.  
 Virgins, what for me remains,  
 But ceaseless grief, and mental pains!

*Chor.*

*Chor.* Smit with soul-subduing fear,  
 With thee we shed the mingling tear,  
 While faint hope, with dubious ray,  
 To our bosom finds its way;  
 Hope, that wayward fancy bred  
 This illusion of the dead. *(s)*

*ST. T.*

*L.*  
 ———

We may say, in the words of Dr. Johnson, had Decio often written thus, it had been vain to blame, and useless to praise him.

Here I shall take occasion to observe, that the scene which I have just transcribed, is one of the first SCENES-À-MACHINE that I have met with in a regular Italian tragedy, though the invention of machines is generally attributed to the Italians. Even the French, who are so jealous of the honor of their stage, acknowledge to have received machines from the Italians. “Enfin,” says the author of le Theatre François, nous leur sommes redevables de la belle invention des machines, et de ces vols hardis qui attirent en foule tout le monde à un spectacle si magnifique.”(*p*) That the Italians were the first, amongst the moderns, who brought theatrical machines to perfection, I am willing to allow; but pantomimes-à-machines were certainly exhibited in France so early as the year 1378, at an entertainment given by

(*s*) This chorus offers a subject for the pencil, which seems to invite the hand of a PETERS, or a BEAUCLERC.

(*p*) *Lyon.* 1674. p. 51.

*SECT.* Charles V. to his uncle the emperor Charles IV. <sup>(q)</sup> a period  
 {<sup>l.</sup> at which the Italian stage was only struggling into existence.  
 To trace the origin of machines would be difficult, if not impossible. They prevailed amongst the Greeks and Romans. Vestiges of machines, partly burned, were found in the ruins of the theatre, which was discovered at Herculaneum. <sup>(r)</sup> And it is recorded in the page of history, that an actor, who represented the character of Icarus in the presence of Nero, failed in an attempt to fly across the stage, and fell at the feet of the emperor.

The drama under consideration suggests another observation. Though the unity of action is preserved in this piece, and, in the Hadriana of Grotto, the unity of time is grossly violated in both. They should therefore be entitled HISTORIES rather than tragedies; a distinction, however, which does not seem to have prevailed at any time in Italy, but which, according to an elegant antiquary, <sup>(s)</sup> long obtained in England. Dramas wearing this equivocal form should not be tried by the general laws of tragedy or comedy. They are a distinct species; and, as Dr. Johnson

<sup>(q)</sup> *Hist. de la vie privée des Franç. tom. iii. p. 321.* See also another curious work by the same author, entitled *Fab. ou contes du xii. et du xiii. siècle tom. ii. p. 153.* In the account of the entremêts exhibited at Tours, in 1457, in the presence of the ambassadors of the king of Hungary, several machines are described. See *Chron. d'Enguer. de Monstrelet. vol. iii. p. 73.*

<sup>(r)</sup> *Descriz. d'Ercol. da Venuti, Rom. 1748.*

<sup>(s)</sup> See *Reliq. of Ant. Eng. Poet. vol. i. p. 147, Lond. 1794.*



justly remarks, nothing more is necessary to all the praise *SECT.* which they expect, than that the changes of action be so <sup>I.</sup> prepared, as to be understood, that the incidents be various and affecting, and the characters consistent, natural, and distinct. This praise is certainly due to the dramas in question.

As Maffei has honored with a place in his *Teatro Italiano*, the *Astianatte* of Bongiacchi Gratarolo, it may seem, perhaps, entitled to our particular notice. But if my readers be not inclined to renew their acquaintance with Juno, Iris, Andromache, and Ulysses, they will, I am sure, excuse me from entering into an analytical review of this tragedy, and be content with my informing them, that it was first published in Venice in 1589. I shall however acquaint them, on the authority of this drama, with what, perhaps, they did not know before, that

Se Giove,

Ha casa in terra, la sua casa è Troja.

This I learn from a dialogue between Juno and Iris in the first act. This tragedy is divided into acts, without the division of scenes; thus, as Maffei observes, the author steers a middle course between the ancients and the moderns. Besides the tragedy under consideration, Gratarolo wrote *L'Altea* and *la Polissena*, the latter of which, says an enlightened critic, “è singolarmente lodevole, ed anche in oggi non irrecitabile.” Our author was born in Salò, amongst the  
orange

*SECT.* orange and citron groves, which perfume the romantic shores  
I. of the lago di Garda, the roaring Benacus of Virgil.<sup>(t)</sup>

Passing over some dramas of inferior note, we shall conclude our account of the tragedies of this age, with the *Semiramide* (*u*) of Muzio Manfredi, and the *Merope* of Pomponio Torelli. Animated by the example of his predecessors in the dramatic walk, Manfredi, with a bold hand, unfolds the gates of the silent tomb, and evokes its "sleepers." He opens his tragedy with the ghost of Ninus breathing vengeance. When this angry shade is about to depart, it is met by another ghost, that offers to assist in promoting its bloody design. The compact being made, both ghosts stalk off together, and the action of the play commences. Manfredi has not, it must be confessed, invested these phantoms with

(t)

——— teque

Fluctibus et fremitu assurgens, Benace, marino !      *Georg.* lib. i.  
 And thee, Benacus, roaring like the sea.      Warton.

It was a soft, serene evening in the month of May, when I visited this lake. Its surface was unruffled, and its shores were silent ; yet I felt the justness of Virgil's description. Such a great body of water agitated by a storm must indeed roar like a sea.

(u) Crescimbeni denominates this drama "una tragedia boscareccia," a proof he never read it; for in no instance does it partake of the nature of a pastoral drama. From the few imperfect notices which he gives of the author, it appears, he was as little acquainted with Manfredi as with his works. In fact he confounds *La Semiramis boscareccia* (*Par.* 1598) of our author, with his tragedy of the same name. In the dedication to this pastoral drama, to the duke of Parma, Manfredi accounts for his choice of a patron: "Con la qual credenza, e con la qual sicurezza, dovendo, io al presente stampare anche questa mia boscareccia delle nozze della medesima Semiramis; poscia che due sorelle sono, ambedue soggetto tenendo di una stessa persona; è gran ragione, che io à due fratelli le raccomandandi e dedichi." The tragedy is dedicated to Odoardo, the duke's brother.

the

the solemn dignity suited to the object of their sublunary *SEUL* visit, or their preternatural characters; there is nothing of <sup>*1.*</sup> the august and terrible about them; they bring no “blasts from hell.” Indeed Manfredi seems to have understood the human character better. The passions which contend for empire in the breast of Semiramis are finely described; and the character of Ninus is admirably supported. And though the ghosts at the commencement prepare us for the catastrophe, there is a gradation of interest in the piece which never allows the attention to slumber. Of the style an Italian critic thus speaks: “bisogna confessare che questa Semiramide per uguaglianza, nobiltà e grandezza di stile è per versificazione vince quasi tutte le tragedie del cinquecento.” If I were desired to select a subject for the pencil from this tragedy, I would recommend the following description of Ninus standing over the bodies of his wife and children.

Giunto al fero spettacolo si stette  
 Pallido, freddo, muto, e privo quasi  
 Di movimento: e poco poi dagli occhi  
 Li cadde un fiume lagrimoso, e insieme  
 Un oimè languidissimo dal petto  
 Fuori mandò, così dicendo. (*v*)

(*v*) This is so close a copy of a passage in the *Gerusalemme Liberata*, cant. xii. st. 96, beginning,

Pallido, freddo, muto, &c.

that Mr. Hoole's translation, with a slight alteration, will serve to give the English reader a clear idea of Manfredi's words. I have therefore taken the liberty to borrow it.

All

## SECT

## I.

All pale and speechless for awhile he stood,  
 Awhile, with eyes unmov'd, the bodies view'd:  
 At length releas'd the gushing torrents broke,  
 He drew a length of sighs, and thus he spoke.

The Semiramidi first appeared (1593) (*w*) in Bergamo, while the author (a descendant of the lords of Faenza) was at Nancy in Lorraine, in the suite of a princess whose name has not reached us. This tragedy, we are told, owes its birth to the words with which Justin terminates his account of the enterprize of Semiramis: *Ad postremum cùm concubitum filii petisset, ab eodem interfecta est*; and the construction of the fable is supposed to be copied from the *Orbecche* of Giral-di.—It should be remembered to the honor of Manfredi, that he visited Tasso in his dungeon at Ferrara, and endeavoured to mitigate the rigour of his confinement. Serassi has inserted in his elaborate *Vita del Tasso*, a passage of a letter from our author to a friend, in which he bears testimony to the sanity of Tasso.—With what mingled emotions of pain and horror did I explore this dungeon in the year 1792! Damp, dimly lighted, and too low in many parts to allow me to stand erect, I could hardly persuade myself that I was visiting the “prison-house” of the greatest modern epic poet, and of a truly amiable and highly accomplished man, whose only crime was ambitious love! (*x*)

Here

(*w*) Maffei has given this tragedy a place in his *Teatro Italiano*. *Ven.* 1723. *Ven.* 1746.

(*x*) Alphonso's motive for imprisoning Tasso has given birth to a great variety of conjectures. But I will confess myself inclined to the opinion of M. Mirabaud. *Vide Vie du*

*Tasse.*

Here I would willingly close my account of the labours of *SECT.*  
 the tragic muse in Italy during the sixteenth century; but I.  
 as I have mentioned the Merope, I feel myself obliged to notice it more particularly. Pomponio Torelli, count of Montechiarugolo, (y) who flourished about the close of this century, and who, according to Maffei, was the last tragic poet of Italy who used the coro fisso, or stationary chorus, had this, and four other tragedies, recited in the Accademia degl' Innominati (z) of Padua, where the Merope was received with ap-

*Tasse. Paris, 1735, p. 69. Life of Tasso prefixed to Dyne's trans. of The Deliv. of Jerusalem. Dub. 1761.* Tasso was, I believe, enamoured of the Princess Leonora; and there is good reason for supposing, that the Princess was not insensible to the talents, accomplishments, and personal charms of the author of the Gerusalemme liberata. Anxious to vindicate Leonora from any criminal passion for Tasso, Serassi asserts she was a temple of honor and chastity—"tempio d'onore, e di castitate." *Vita del Tasso, p. 150.* That this fair temple did not yield to the amorous assaults of Tasso, I am willing to believe; but it is probable that Alphonso thought it necessary to oblige the poet to raise the siege. This, however, is no apology for his conduct. He might have forbidden Tasso his court, or banished him from his dominions; but he ought not to have deprived him of his liberty, and endangered his mental health.—The comic muse of Goldoni sports with the passion of Tasso in his comedy entitled *Torquato Tasso*. And the supposed mistress of the unfortunate poet appears a goddess,—DIA HELIANORA,—in the cloyster of Strawberry-hill. *Descrip. of the villa of Mr. Horace Walpole. Strawberry-hill, 1784. p. 2.*

(y) Gasparo Murtola addresses his poem of Iride to Torelli, whom he stiles, "poeta eccellente."

(z) Amongst the Rime of Guarini is a sonnet addressed to this academy on the admission of the author, which concludes with an ingenious quibble on its name.

Ne senza nome *innominato* splende.

S

plause

*SECT.* I. applause, and the rest heard with patience. This applause must indeed have been very flattering to the author, as the subject had lost something of its interest from having been recently treated in *Il Cresfonte*, a juvenile production of Giambattista Liviera; for only three years elapsed between the publication (1588) of the *Cresfonte*, and the appearance of the *Merope* in 1591. Besides these tragedies, Torelli published (1596) a treatise entitled *Del Debito del Cavalliero*, for the use of his son, a knight of Malta, who died while the work was passing through the press. This circumstance is mentioned in an elegant and pathetic dedication to the duke of Parma, to whom Torelli inscribes the work: “non come donato da me,” says the weeping father, “ma come cosa sua propria, aggradendo in questo picciol segno la grande, et buona volontà del padre, et conservando la memoria del figliuolo.”

As we are now about to take leave of the *coro fisso*, or stationary chorus, I shall here pause a moment in order to enquire into the manner in which the Italian tragic chorus was usually conducted and accompanied. But as the historians of the early Italian stage have left this subject wrapt in deep obscurity, it will be necessary to proceed with a cautious step.

1. When Giustiniani's tragedy of *Ædipus* was represented in the Olympic theatre of Vicenza, the chorus, according to Pigafetta, was formed of fifteen persons who were ranged in two rows of seven each, with the choriphœus, or leader, in  
the

the middle. Here our ground is sure, but it soon becomes *SECT*  
 slippery. In what manner the chorus was ranged on the 1.  
 stage, or how it was conducted, I cannot determine with cer-  
 tainty, says Crescimbeni. Having thus candidly acknowledg-  
 ed his ignorance, he proceeds to conjecture, that as the cho-  
 rus was borrowed from the Greeks, their manner of conducting  
 it was probably imitated. But being unwilling to leave this  
 point totally undecided, he has recourse, as a dernier ressort,  
 to the stage directions prefixed to the sacred drama dell' Ani-  
 ma e del Corpo, in which the following instructions for the  
 chorus are given. "The chorus is to have a place allotted  
 them on the stage, part sitting and part standing, in sight of  
 the principal characters. And when they sing, they are to rise  
 and be in motion with proper gestures." (a) But whether this  
 custom was universal, adds our modest and indefatigable au-  
 thor, or the invention "di chi ordinò la dette rappresen-  
 tazione," is not known. Despairing then of being able to throw  
 further light upon this part of my subject, I shall let it remain  
 enveloped in the obscurity in which I found it, and proceed to

2. The accompaniment of the chorus. This is generally  
 believed to have consisted of music only. M. de Calusac,  
 speaking of the Italian tragic drama, says, "dans les pre-  
 miers tems, ils (the Italians) ont pris les sujets des Grecs ont

(a) Sig. Signorelli, in one of the valuable letters with which he favoured me during the progress of this work, observes, that "il disegno che si ebbe nella rappresentazione dell' Anima e del Corpo, fu di mostrare il coro fisso alla greca, il quale sedeva sempre alla vista de' personaggi e dell' uditorio, indi a suo tempo si levava e faceva de' convenevoli movimenti, cantando."

*SECT* <sup>*I.*</sup>            changé la division, et l'ont faite en trois actes. Ils ont retenu leurs chœurs, et ne s'en sont point servis. En conservant la musique, ils ont proscrit la danse.”(*b*) A similar observation is made by the learned Abate Conti.(*c*) Highly as I respect those authorities, and willing as I might be to bow to them on any other occasion, I am, I will confess, inclined to think, that though the chorus was usually accompanied with music alone, dancing was not totally proscribed. In support of this position, several proofs might be adduced. May it not be conjectured, that the movements described in the stage directions of the drama *Dell’ Anima e del Corpo*, were regulated by music, the performers moving, as they sung, with a measured step? It is certain that the author directs, that if a dance should be called for at the conclusion, a verse beginning thus, “ *Chiostri altissimi, e stellati,*” is to be sung, accompanied sedately and reverentially by the dance. Perhaps too it might be urged, that the concluding chorus of Testi’s *Alcina* was at least intended, by the author, to be accompanied with dancing; for he entitles it *Balletto*, a word which is defined by the Italian lexicographers, “ *una spezie di ballo.*” Nor should we omit to remark, that the marquis Venuti, in his *Descrizione dell’ antica città d’ Ercolano*, describes a dance

( *b* ) *Traité historiq. de la Danse.* tom. iii. p. 75.

( *c* ) *Prose e Poesie del Abate Conti.* tom. ii. p. 122.

which



which was performed (1621) in Naples during the represen-*SECT.*  
 tation of the Crispo of Stefonio.(*d*) Thus my position re- I.  
 ceives, or seems to receive, support from authorities not less  
 respectable than those who deny the fact for which I contend.  
 If, however, a cloud still seems to rest upon this interesting  
 branch of my subject, I will candidly acknowledge I am not,  
 at present, prepared to make a further attempt at dispel-  
 ling it.

Nor am I as well prepared as I once flattered myself I  
 should be, to exhibit a specimen of the music to which the  
 tragic chorus was originally sung. A deep enquirer into the  
 history of music whom I consulted is, however, of opinion,  
 that the choral parts of the early Italian tragedies were in the  
 style of the choral church music of the same period, previous  
 to the invention of recitative at the beginning of the last  
 century. Subscribing to the opinion of my friend, I shall  
 substitute

(*d*) From the description of this dance I am, however, induced to think it was uncon-  
 nected with the tragedy, and only performed between the acts, like the modern ballet. I  
 shall give the words of my authority. “ Una rappresentanza di ballo, imitante i giri del la-  
 berinto, fu messa alla publica vista in Napoli nell’anno 1621, con applauso universale, allor-  
 ché rappresentossi la tragedia del Crispo composta dallo Stefonio.” *P.* 114. Here we may  
 dimly discern a ballet or dramatic dance, founded on the story of Theseus and Ariadne. It  
 is a curious but a certain fact, that a dance of a similar figure, is frequently performed, at  
 this

*SECT.* substitute for the specimen which eluded my enquiries, a  
  
*I.*

Chorus in the sacred drama dell' Anima e del Corpo.

*(See the annexed Plate.)*

If this specimen should not gratify the musical reader, it will, I trust, satisfy his curiosity. I shall now observe, in the words of the friend to whom I have just alluded, that “recitative, long before solo-airs were attempted, was thought by poets and their friends, an admirable invention to get rid of choral compositions in dramatic representations.” Hence it may be inferred, that the tragic chorus sunk into disuse in Italy, in proportion as the opera rose into public favor. Perhaps too it also received a wound from the refinement of modern music. For, as Mr. Mason very justly observes, “our different cadences, our divisions, variations, repetitions, without which modern music cannot subsist, are entirely improper for the expression of poetry.”

this day on the shore of the Mediterranean near Naples, by the fishermen and their families. Signora Angelica Kaufman, who had viewed this dance with the eye of a painter skilled in the antique, once observed to me, that she could discover in the gestures of the dancers, several of the attitudes which we admire in the paintings found amongst the ruins of Pompeii and Herculaneum. Another dance in which several of the attitudes exhibited in those paintings may be discovered, is described in the Appendix No. VII.—On the subject of the dances, and amusements in general, of the lower orders of the Italians, much curious information may be derived from the inestimable annotations of Anton Maria Salvini, on *La Fiera*, and *La Tancia*, (*Fir.* 1726, *fol.*) two comedies by Michel Buonarruoti, il giovane, the *TENTERS* of the comic poets of Italy.

As

# Chorus in the Oratorio dell' Annunziata di Corpo

First system of the chorus, featuring five staves with vocal parts. The lyrics are: Fa-te fes-ta al Sig-no-re Or-ga-ni e cor-de. The music is in 2/2 time, with a key signature of one sharp (F#). The bottom of the system shows the number 6 and the key signature F#.

Second system of the chorus, featuring five staves with vocal parts. The lyrics are: Timpa-no Ce-tre e Trom-be il Salmo e L'hin-no. The music is in 2/2 time, with a key signature of one sharp (F#). The bottom of the system shows the number 6 and the key signature F#.

Third system of the chorus, featuring five staves with vocal parts. The lyrics are: in ar-mo-nia con cor-de in siem con suon rim-. The music is in 2/2 time, with a key signature of one sharp (F#). The bottom of the system shows the number 7 and the key signature F#.

bom-be Canti ogni lin-gua e di-ca in siem col suo no  
 bom-be Canti ogni lin-gua e di-ca in siem col suo no  
 bom-be Canti ogni lin-gua e di-ca in siem col suo no  
 bom-be Canti ogni lin-gua e di-ca in siem col suo no  
 bom-be Canti ogni lin-gua e di-ca in siem col suo no

13    # 7 #6 #

Be-ne-di-te il Sig-nor per che e gli e buo-no Be-ne  
 Be-ne-di-te il Sig-nor per che e gli e buo-no Be-ne  
 Be-ne-di-te il Sig-nor per che e gli e buo-no Be-ne  
 Be-ne-di-te il Sig-nor per che e gli e buo-no Be-ne  
 Be-ne-di-te il Sig-nor per che e gli e buo-no Be-ne

13    11 10#

di-te il Sig-nor per che e gli e buo-no  
 di-te il Sig-nor per che e gli e buo-no  
 di-te il Sig-nor per che e gli e buo-no  
 di-te il Sig-nor per che e gli e buo-no  
 di-te il Sig-nor per che e gli e buo-no

As an enquiry into the nature and powers of the several *SECT.*  
 musical instruments which sustained and swelled the chorus L.  
 of the early Italian tragedies, does not properly fall within  
 my plan, I shall refer the reader for information on that  
 subject, to the elaborate works of Padre Martini, Sir J.  
 Hawkins, and Doctor Burney. I shall, however, embrace  
 this opportunity to observe that, of the instruments which  
 prevailed upon the Italian stage at the rise of Italian tragedy,  
 a copious enumeration is given in the *Descrizione degl' inter-*  
*medii rappresentati nelle nozze di don Francesco de' Medici,*  
*ed la regina Giovanna d'Austria, subjoined to la Cofanaria di*  
*F. d' Ambra, printed in Florence, 1593, by F. Giunti; and*  
*in the farsa, or masque, by Sannazaro, which was represented*  
*in Naples before Alfonso, duke of Calabria, in 1492, men-*  
*tion is made of the musical instruments employed on*  
*that occasion. Amongst the instruments enumerated in*  
*Sannazaro's little drama, we find the cornamusa and ribeca*  
*both of which have ceased, long since, to be theatrical in-*  
*struments: the former, however, is still a favourite with*  
*the Calabrese, and though the latter has fallen into total*  
*disuse, its name is yet remembered in Naples, and applied,*  
*in derision, to the violin in the hands of a bad performer.*  
*Delineations of the ribeca, and several other musical instru-*  
*ments which prevailed in Italy so early as the year 1524,*  
*are exhibited in the frontispiece to the Tempio d' Amore*  
 of

*SECT.* of Galeotto del Carretto, noticed in a former part of this  
*I.* work.

Returning from this digression, I shall close this section with a few general observations on the tragic dramas of the period which we have been considering. “ Est-il arrivé,” says the author of *L’Histoire du theatre Italien*, “ que les tragedies composées, depuis 1500 quesqu’en 1600, ou environ, ont été trouvées en Italie trop cruelles, et n’ont pas fait plaisir; enfin l’horrible poussé à l’excès dégoûta les Italiens d’un tel spectacle. Les poètes ne furent point contens de faire que les fils tuassent leurs meres, ou les peres leurs enfans, que l’on fit apporter sur la scene des urnes où étoient les membres des enfans massacrés que l’on tiroit de l’urne, piece à piece, pour les faire voir aux spectateurs.”(*e*) The reader will perceive that this observation, though seemingly intended to be general, points obliquely at the *Orbecche* and *Acripanda*. Here I will take occasion to remark, that it was rather from the

(*e*) *Tom. i. p. 37.* In tracing the various revolutions which have occurred, in different countries, in the public taste, our surprize is powerfully excited on observing, that the same nation, which, in the sixteenth century, not only tolerated but probably admired the spectacles so justly reprobated by the historian of the Italian stage, should, in the year 1728, refuse a patient hearing to the *Catone* in *Utica* of *Metastasio*, merely because the hero appears, wounded, in the last act. Yet the fact is indisputable. Dr. Burney has preserved the pasquinade which was published on the occasion. *Mem. of Metast.* vol. iii. p. 381. And in the edition of *Metastasio’s* works printed at *Paris*, 1773, we find the last scene of the *Catone* altered, “ a riguardo ” says the editor, “ del genio delicato del moderno teatro.”

Roman

Roman than the Greek theatre, that the Italians learned to SECT.  
II. heighten the horrors of their tragic scenes with reeking spectacles. Murder on the Greek stage was generally committed behind the scenes, sometimes in the hearing, but rarely, I believe, in the presence of the spectators; (*f*) nor was it usually followed by, or attended with, any shocking circumstances: but in the tragedies of Seneca, the audience are supposed to behold Hercules tearing his children in pieces, Medea imbruing her hands in the blood of her son, and Theseus collecting the scattered members of Hippolytus. If, however, we should attempt to trace out the causes which led the Italian tragic writers to select fables in which horror predominates, we must not seek them either in the national religion, or in the national character. The Italians of the sixteenth century did not, like the ancient Greeks and Romans, worship gods whose attributes were rage, revenge and lust,—they adored an all-perfect and all-merciful Being; nor can we discover any thing cruel or ferocious in the cha-

(*f*) The Greek stage was not, however, always exempt from bloody spectacles. Agave bearing the head of her son Pentheus, must be present to the mind of every reader of Euripides. But the poet seems to offer an excuse for this violation of the common usage of his stage, by making the unhappy mother, in a fit of bacchanalian frenzy, mistake the head of her son for that of a lion.—What an admirable lesson for the votaries of Bacchus!

Lord Roscommon, in a note on his translation of Horace's Art of Poetry, endeavours to prove that the Greek tragic writers seldom defiled their stage with blood; but he makes no attempt at defending, or accounting for, their choice of subjects. This remained to be done by Mr. Preston, in his learned and ingenious reflections on the choice of subjects for tragedy among the Greek writers. *Trans. of the Roy. Irish Acad. vol. vi.*

SECT.  
I. racter of the nation, except where the spirit of democracy prevailed. In fact, the Italian dramatists of this period, wrote without any regard to the national character. Enthusiastic admirers of the ancients, they followed them implicitly; (g) and the public taste gradually formed itself to endure, if not to relish, their scenes of complicated horrors.

(g) So strong was the national prejudice in favor of the writings of the ancients in the time of Ariosto, that he was apprehensive his comedy of *Cassaria* would have been damned as an *original work*.

Senza ascoltarne mezzo o fine,

and therefore he endeavours, in the prologue, to prevail on the audience to hear before they decide.—It will, perhaps, heighten the pleasure which every traveller of taste must feel in visiting the house of Ariosto in Ferrara, to be told, that it was in the apartment at present (1797) adorned with the bust of the poet, that the *Cassaria*, and all his other comedies were originally recited by the author and his brothers. Of this house, a section and elevation are given in Zatta's elegant edition of the *Orl. Fur. Ver.* 1772. It stands in the Strada di S. Maria di Bocche, and is now the property of the Pellegrina family.







HISTORICAL MEMOIR  
ON  
ITALIAN TRAGEDY.

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*SECTION II.*

MDC. ===== MDCC.

THE fecundity of the tragic muse is not more remarkable in the age which we are quitting, than in that on which we are now about to enter. But this is not to be wondered at; for still the poets of Italy continued to drink deep at “the well-head of pure poesy,”—perhaps, as we have just insinuated, too deeply. Instead of exercising their own reason, (says Gibbon, speaking of this period), the Italians acquiesced in that

*SECT.*  
*II.*  
}

*SECT.* of the ancients: instead of transfusing into their native  
II. tongue the taste and spirit of the classics, they copied, with  
 the most awkward servility, the language and ideas suited to an  
 age so different from their own. This observation is severe,  
 but I fear it is too just. However, I trust we shall find, as  
 we proceed, a few writers who do not deserve to be classed  
 with the herd of servile imitators who drew this angry and  
 unqualified censure from the great historian of declining  
 Rome.

I shall open this age with the *Tomiri* (*b*) of Angelo Ingegneri, a tragedy which, though it does not rank with the first productions of the Italian muse, has many beauties. Oppressed with an heavy weight of moral declamation, the dialogue is often languid; but some of the odes abound in true poetic fire, particularly the address to the sun at the close of the second act, beginning

Alta, e prima cagion di quanto in terra  
 S' appiglia, e nasce, e l'arricchisce, ed orna.

The departure from history in the contrition of Tomyris, heightens the moral tendency of the piece.(*i*) But in her  
 feeble

(*b*) *Nap. presso Gio. Giac. Carlino, e Const. Vitale, 1607.*


(*i*) In the year 1762, signora Livia Accarigi of Sienna, undertook a tragedy on the interesting story of Tomyris, in which she seems to have followed Ingegneri in the change of character that takes place in her heroine towards the end of the piece. But, instead of being softened by contrition, Tomyris appears full of great, virtuous and magnanimous sentiments,

feeble expressions of sorrow on hearing of the death of her son, and in the multiplicity of her enquiries at that afflicting moment, we lose sight of the mother,—and, of course, of nature. Perhaps too, the shade of Astyages might have been omitted: it certainly could be spared, for it appears to no useful purpose.

In the dedication to this tragedy, the author endeavours to account for the decline of tragedy in Italy at the time of the appearance of his drama (1607): “sia, perche la spesa, e la

ments. “This, (says Metastasio, in a letter to the authoress,) seems a duplicity of character as repugnant to rule, as two fifths in music. It is true that there are in nature devout rascals and blustering cowards; but they are insufferable, and our theatre requires decided characters.” This tragedy, I believe, was never printed: so that we have to lament the loss, or suppression of a drama written under the direction of Metastasio, by a lady endued with no common powers. Perhaps it would be fortunate for the fame of Padre Ringhieri, if his *Tomiri* had shared the same fate. Though there was no opera in Bologna at the time (August, 1770) Dr. Buiney visited that city, “yet,” says he, “for the sake of seeing the theatre, I went to the play. The house is elegant, but not large; it has, however, five rows of boxes, twelve or thirteen on a side. When I went in, I knew not what the play would be, but expected a ribbald farce as usual; when, to my great surprise, I found it was an Italian tragedy called *Tomiri*, written by Padre Ringhieri. I had never seen one before, and was much pleased with the opening, but soon grew tired of the long speeches and declamations; they were part all bearing, tedious. *Thomyris*, queen of the Amazons, came on dressed in a very equivocal manner; for, in order to give her a martial look, she had her petticoats trussed up in front above her knees, which were very discernible through her black breeches. However strange this appeared to me, the audience clapped violently, as they did constantly at the worst and most absurd things in the piece. There was a great deal of religion in it, and such anachronisms, that they talked of J. C. and the Trinity, nor were Free-will and Predestination forgotten; and when Cyrus is dying of the wound he received in battle, he is examined by a Jewish priest, a principal character in the play, as his confessor, concerning his religious principles, and he makes to him a profession of faith.” *Pres. stat. of music in France and Italy*, p. 206. Ringhieri was author of several other tragedies which we shall notice in their proper place.

malinconia

*SECT.* malinconia dello spettacolo ne rende poco frequente la rappresentatione; ò sia più tosto, perche 'l mancamento di buoni  
*II.*  soggetti tragici, e la difficoltà de i precetti, dati in questa materia da i maestri dell' arte, ne sbigottisce i compositori."

In another part of this discourse, he declares, "io non son d'accordo con coloro che vogliono, che sia mente d' Aristotele, che 'l tragico habbia per fine di purgar gli animi, co 'l mezzo del terrore, e della commiseratione, da quest' istessi affetti. Prima, perche ciò sarebbe un pensare di curare 'l freddo, co 'l freddo, e 'l caldo co 'l caldo, e non con i contrari, come fanno i medici: poi perche l'animo, liberato dal timore, e dalla compassione, trapassa sovente all' insolenza, ed alla crudeltà."

Without waiting to enquire whether this dissent from the opinion of the Stagyrice be either just or ingenious, I shall proceed to observe that, if Ingegneri should be forgotten as a critic and as a poet, he will ever be remembered with gratitude as a friend and amanuensis of Tasso. To him we are indebted for the first correct edition of the Gerusalemme Liberata; and had he not secretly possessed himself of a copy of *Le Sette Giornate del Mondo Creato*, that sublime poem would probably never have appeared, or have been published in a mutilated state. Nor was he wanting in personal services to Tasso when suffering from mental infirmity, or the persecutions of his enemies. Ingegneri was a man of profound learning, and a successful translator. His translation of the first book of Ovid's *Art of Love*, is still read with  
 pleasure:

pleasure: but his literary character derives its celebrity from *SECT.*  
 his *Discorso della Poesia rappresentativa*. He was born in *II.*  
 Vicenza, and graced with the academic honors of that city.

As I advance several other tragedies offer themselves to my notice; but I do not find my attention arrested until the appearance of the *Evandro* of Francesco Bracciolini in 1612, and the *Giorgio* and *Ulisse* of Giambattista della Porta of Naples, in 1614. The latter has been compared in point of elegance of style and harmony of numbers, with the *Torrismondo* and *Semiramide*; but in the *Giorgio* the author has been accused of embellishing the fabulous story of the champion of England with beauties stolen from the *Iphigénia* of Euripides. Baretti prefers the comedies of della Porta to his tragedies. Of this author I have only been able to learn, that he sunk under a weight of years in 1615. But my biographical enquiries concerning the author of the *Evandro*, have been attended with more success.

Francesco Bracciolini, a gentleman of Pistoja, was a voluminous writer. The number of his writings, says one of his biographers, is incredible. Being a man of elegant manners, profound erudition, and sprightly wit, he became the favourite of Maffeo Barberini who, in 1623, rose to the chair of Saint Peter.<sup>(k)</sup> When Barberini was sent as nuncio to the court

(k) The character of Urban has been succinctly and energetically drawn by the abbé Zaccchioli: “ Il aime les lettres, fit mettre le grand Galilée à l’inquisition, et enrichit ses neveux.” *Desc. de la gal. roy. de Flor.* p. 116. His latin poetry is praised by the author  
 of

SECT. court of France by Clement VIII. he invited our author to  
 {II. attend him as his secretary. But Bracciolini, soon growing  
 tired of this situation, begged permission to return to his native country. This gave offence to the nuncio, and Bracciolini lost his friendship. But when Barberini succeeded Clement VIII. the incense of a poem entitled L'Elezione di Urbano VIII. softened his resentment, and our author was restored to favor. A favourite of the pope, and a favourite of the muses, the fame of Bracciolini spread rapidly, penetrating even the wilds of Scotland. Baretti enumerates three tragedies by this author, l'Evandro, l'Arpalice and la Pente-

of *Letters of Liter.* p. 296. Having been led to notice Urban, I shall devote the remainder of this note to an attempt at rectifying an error concerning this enlightened pontiff, into which some of the biographers and commentators of Milton have fallen. Misled by Sir John Hawkins, the late Mr. Warton says, "when Milton was at Rome, he was introduced to the concerts of cardinal Barberini, afterwards pope Urban the Eighth, where he heard Leonora (Baroni) sing, and her mother play." *Poems upon sev. occas. By J. Milton. Lond. 1705. p. 491 (note.)* A slight enquiry might have undeceived this ingenious writer. Urban was raised to the chair of St. Peter 1623; consequently he was in the sixteenth year of his pontificate when Milton visited Rome in 1639. The cardinal to whom our divine bard was introduced, was, probably, Francesco Barberini, one of the nephews of Urban, who, like his uncle, was not only a lover of music, but an admirer and patron of literary merit, and therefore likely to feel the attractions of such talents as Milton was endowed with. It was under his patronage, Gio Battista Doni wrote his *Trattato de' generi e de' modi della Musica*; and Girolamo Preti, a celebrated lyric poet of Bologna, died in his service. Fulvio Testi addresses to this cardinal a sonnet beginning

Parte il bifronte Dio.

As Doni, Testi and Bracciolini were retainers of the Barberini family when Milton was at Rome, they were probably personally known to him. Had he, therefore, left a detailed account of his travels, it might be expected to throw much light on a brilliant period in the literary history of modern Italy.

silea ;

silca: but the Evandro only has met my observation. In *SECT.*  
 this tragedy I find little to admire. The death of Orontea <sup>*II.*</sup>  
 in Act V. Sc. 6. is certainly admirably described. But the  
 plot is not well conducted, and the dialogue is in general  
 heavy from the immoderate length of some of the speeches.  
 In order to shew the author's lyric powers, I shall transcribe  
 the chorus to the third act.

È questa vita umana  
 Orrida selva, solitaria, antica,  
 Dove chi passa, a riguardar si volta,  
 Se loco v'è da riposarsi alcuno,  
 E dolce alleggerir l'aspra fatica.  
 E ben crede ciascuno,  
 Dov' ella è più lontana  
 Esser erba più verde, ombra più folta:  
 Ma, poichè appressa il peregrino il piede,  
 Conosce ermo ogni loco  
 Pur egualmente, e vede,  
 Che la vista, e il desio gli fanno un gioco.  
 E che l'incolta inabitata spiaggia  
 Non ha parte di se fuor che selvaggia.

Giove sentendo un giorno  
 Le querele de' miseri mortali,  
 Disse: Ciascun i suoi dolor mi dia;  
 E di miserie un' ampio monte accolto  
 Cumulo immenso d'infiniti mali,  
 E confuso, e ravvolto,

U

A cias-

## SECT.

## II.

A ciascun' uomo intorno  
 Egualmente la somma indi partìa,  
 Allor grida la turba, e si contenta  
 Più del suo mal primiero,  
 E che l'ange, e tormenta,  
 Quanto novello or più, tanto più fero.  
 Così nessun, della sua sorte pago,  
 Pur dell' altrui, benchè peggiore, è vago.

This tragedy, according to Baretti, appeared for the first time in Florence, from the press of the Giunti, 1613.<sup>(l)</sup> After a long sleep, it again met the public eye in *Scelta di rare e celebri tragedie*, published in Venice in 1750. The *Amoroso Sdegno* of Bracciolini, has raised him to eminence amongst the pastoral poets of Italy; and his mock-heroic poem of *Lo Scherno degli Dei*,<sup>(m)</sup> is a monument of his wit and humour: but *La Croce Racquistata* has acquired him no epic glory. *La tête epique* is a rare endowment.—Our author died in 1640.

(l) *Ital. Lib.* p. 97, Baretti's authority on this, as well as on many other occasions, is questionable. I am possessed of a copy of the *Evandro*, published in Florence, 1613, *appresso G. e Ber. Giunti*, which is said, in the title-page, to be the "seconda edizione." Perhaps this play first appeared in Pistoia, whence the dedication is dated; "di Pistoia alli 29 di Ferrajo, 1612."

(m) *Roma*, 1626. As fourteen cantos of this poem were published (1618) before the press imparted *La Secchia Rapita*, the invention of the heroï-comic poem has been ascribed to Bracciolini. This point, which still remains undetermined, is ably discussed in the preface to the edition of *La Secchia Rapita* printed at *Modena*, 1744.



Della Porta and Bracciolini were followed by Ansaldo Ce-<sup>SECT.</sup>  
 ba, a nobleman of Genoa, who published in 1623 two trage-<sup>II</sup>  
 dies—the *Silandra* and the *Alcippo*, and left inedited *le Ge-*  
*melle capouane*. Sig. Signorelli disputes the right of the  
 latter to a place in the *Teatro Italiano*, and supports his  
 opinion by an analysis of the piece, in which he exposes all  
 its feeble parts;—an exhibition of the following passage  
 alone would, however, have sufficed. It is the language of  
*Billingsgate*, or *Saint Giles*.

*Pir.* Mentre so ch' Anniballe in me rivolto

Non degna pur di rimirarti in viso

*Tras.* Come non degna? Ei parla meco ognora,

E ride, e scherza, e non mi guarda in viso?

*Pir.* Io so quel che vo' dir; la cortesia

Lo strigne teco, e meco il lega amore.

*Tras.* Oh come sciocca sei, se tu tel credi!

*Pir.* Oh come stolta tu, se no 'l comprendi!

*Tras.* Le pugna a mano a man, se tu non taci,

Mi serviràn per lingua e per favella.

*Pir.* E l'unghie, se tu seguì a provocarmi,

Ti suppliran per motti e per risposte.

This play has a chorus which appears at the end of each act. It is composed of Capuans of different factions who sing alternately in anacreontic measure. As this is a singular circumstance in dramatic history, I shall transcribe two stanzas from the first chorus.

SECT.  
II.CAPOUANI.  
*della fazione Romana.*

Deh che spirito a' nostri danni  
 Si levò dal lago Averno,  
 E, battendo in aria i vanni  
 Venne a noi dal cieco inferno,  
 Perchè, contro a quel che scrisse  
 Capoa Roma oimè tradisse?

CAPOUANI.  
*della parte Cartaginese.*

Fur più grandi i nostri danni,  
 Quando giù dal lago Averno,  
 Suspendendo in aria i vanni,  
 Spirto uscì dal cieco inferno,  
 Perch' in quel che Capoa scrisse,  
 Roma no, ma se tradisse.

Concerning Ceba I have learned little more than that he was born in Genoa in 1565, and died in 1623. Besides the tragedies which we have already mentioned, he wrote a treatise on epic poety, two poems entitled *L'Ester*, and *il Furio Camillo*, and translated from the Greek, the characters of *Theophrastus*. These productions were all printed in the life time of the author; but so extremely careless was he of the *Gemelle Capouane*, the stay of his literary reputation, that it was only brought to light by a fortunate accident, after his death.

“ Un

“ Un jour,” says Riccoboni “ je trouvai cette tragedie: le *SECT.*  
 nom de l’auteur n’y étoit point, mais à la premiere page il y II.  
 avoit huit vers que l’auteur adressoit à un de ses amis. Ces  
 huit vers étoient si beaux qu’ils me donnerent envie de lire la  
 tragedie: je la trouvai bonne, et il me sembloit au papier et à  
 l’écriture que c’étoit l’original même de l’auteur; je n’avois au-  
 cune connoissance de cette tragedie, et je ne pouvois pas en  
 découvrir l’auteur; je la fis voir à monsieur le marquis Maffei.  
 Il la reconnut d’abord.” Delighted at getting this treasure,  
 the marquis could not be prevailed on to restore it to Ricco-  
 boni; but he promised not to withhold it from the public. And  
 in observance of this promise, he inserted it in the second vo-  
 lume of the *Theatro Italiano*. But it is to be lamented that  
 the preliminary lines which struck the fancy of Riccoboni so  
 forcibly, are omitted.

A few tragedies by different authors appeared about the  
 same time with those of Ceba; but none of them are deemed  
 deserving of notice, except the *Erminia* of Gabriello Chia-  
 brera, and the *Carichia* of Pignatelli. The latter is composed  
 of materials drawn from the beautiful Greek romance of Cha-  
 riclea and Theagenes; and the former, according to an ex-  
 cellent Italian critic, is not inferior to any preceding tragic  
 drama in the Italian language “ per regolarità, per economia,  
 et per maneggio d’affetti.”

Of Pignatelli I only know that he was born in Naples of  
 the illustrious family which gave Innocent XII. to the see of  
 Rome.

*SECT.* Rome. But of Chiabrera, Baretti thus speaks: “ Gabrielle  
 { *II.* Chiabrera attempted in his earlier youth to obtain the epic laurel, but perceiving that his countrymen could not be brought to bestow any great encomiums on his *Amadeide*, turned his steps to the lyric track, and abandoning the road traced some centuries before by Petrarch and his followers, took Pindar and Anacreon for his models, and acquired much reputation both with his fervid and his soft measures.” Chiabrera may be numbered with those writers who, by laying the ancients under contribution, have enriched the lyric poetry of their country. “ *La lirica poesia Italiana*,” says Tassoni, “ non è altro, che una mirabil raccolta di tutte le bellezze poetiche, che non pur sono sparse in diverse lingue.”

About this time lived a Sicilian jesuit named Ortenzio Scamacca, who published, between the years 1632 and 1651, forty nine tragic dramas on sacred and profane subjects. “ Quant à celles dont les sujets sont prophanes,” says Riccoboni, “ comme le *Polipheme*, *Roland furieux* &c. le pere Scamacca les appelle toûjours *Morales*, sans doute parce que son intention dans ses pieces a toûjours été de corriger les mœurs.

Bernardino Stefonio, another Jesuit who flourished at this time, published three latin tragedies of which one (*la santa Sinforosa*) is much extolled. This tragedy was first represented

(a) Gian Vittoria Rossi, a Roman gentleman, at the request of Stefonio undertook the character of *Sinforosa* which he performed to such general satisfaction, that he bore for a  
 consi-

sented in the Jesuits' college in Rome, where, as well as in *SECT.*  
 the other Roman colleges, but particularly in those of that *II.*  
 useful but dangerous order, it was customary, according to  
 Denina, to perform tragedies for the exercise and entertain-  
 ment of their pupils. (*p*) And it was probably with this view  
 that all the tragedies which we have just mentioned, were  
 written.

considerable time after, the name of Sinforosa. It is recorded as an extraordinary instance of the retentive power of memory, that though seven hundred lines fell to the share of Rossi, he was perfectly prepared in his part in the course of three days.

(*p*) Crescimbeni celebrates the theatrical powers of Carlo Emanuele d' Este, son of the Marquis of san Cristina, who, in his fifteenth year, took a principal part in an interlude between the acts of an Italian translation of the *Rodogune* of Corneille, performed in the Clementine college of Rome. "La maraviglia di questo fatto," says this laborious writer, "ritornò in parecchi amadori di poesia, che vi eran presenti, la memoria degli eroi di quella nobilissima casa, tanto benemerita de' poeti: e particolarmente si ricordarono del famoso Rinaldo così celebre nella spedizione di Terra santa sotto Goffredo." *tom. i. p. 217.* I shall beg leave to enrich this note with a passage in point, from the letter of an ingenious friend whom I consulted during the progress of this work. "I have been frequently delighted by theatrical representations, in the college of Rome, particularly at the Nazarene and German colleges, and the Collegio Clementino, where the actors who performed at the public theatres, excited in my mind the emotions which the sacred dramas of Metastasio and Racine are calculated to produce; giving grief, pity, remorse, &c. their proper tone and variation of feature, with a gesture and attitude particularly expressive and affecting. The only difference I observed at the colleges was, that love intrigues were never introduced. In every other respect they resembled the public theatre of the valle, aliberti, argentina and capranica. The first of these representations I ever attended in Rome was Metastasio's *Giuseppe riconosciuto*. The players declaimed accompanied by music, and the chorus was supported by the accompaniment of a grand orchestra, which ravished the minds of the audience, and melted their affections with such despotism that Joseph II. Emperor of Germany, who was present with some of the first nobility, was observed to burst into tears when Joseph discovered himself to his brethren. This was at the German college. At the other two colleges we had the *Opera Buffa* and some of Goldoni's comedies, as well as sacred dramas. Both comedies and tragedies were performed by the collegians."

But

SECT. II. But the Jesuits were not the only ecclesiastics who were indulged with a private theatre. The muses were not banished with the mysteries and moralities from the pale of the church. It was usual in Italy, during the middle ages, and the practice still continues, to relieve the tœdium of the ascetic life with dramas on sacred, and even on profane subjects, which were performed by such members of the fraternity as had talents or inclination for theatrical exhibition. Giovanni Battista Doni, while he supports my assertion, speaks rather disrespectfully indeed of the legendary kind of dramas used in convents, calling them "gross and vulgar." From this censure, however, must be excepted san Giovanni e san Paolo by Lorenzo de' Medici, and the santa Domitilla and santa Guglielma of Antonia, wife of Bernardo Pulci; (p\*) as well as the effusions of other polished pens occasionally exercised in the service of the cloister, particularly the Antigone of Conte di Monte, which was performed (1565) in a little wooden theatre designed by Palladio and painted by Zuccherò, in the church of san Maria della carità in Venice. Amongst the dramas which fell under the lash of Doni, L' Eunuco della regina Candace di Ambrogio Grigioni was probably one. In this rappresentazione, which was recited in the church of san Quirico on the first of May 1613, "on

(p\*) See biographical notices of the Pulci family prefixed to the valuable edition of the *Morganti Maggiorie*, Fir. 1732. and *Burney's Hist. of Music*, vol. iv. p. 82. (note.) Bernardo is also said to have occasionally exercised himself in the composition of sacred dramas. *Ister. della volg. poes.* vol. 1. lib. 4. cap. 13.

trouve,"

dramatists imitated their example ; and violation of probability, misrepresentation of life, and depravation of language soon after followed. SECT.  
III.

If Riccoboni was rightly informed, we have to lament the suppression of another tragedy by the learned and accomplished author of the *Merope*. “ It is reported,” says he, “ that the same author (Maffei) has written another tragedy which is now locked up in his closet.” It does not appear that this tragedy was ever published, but I trust it is not lost. Maffei’s comedies, which first appeared in his *Reforma del Teatro Italiano*, were never admired, and are now forgotten. But though he has not succeeded in comedy, we find his muse sporting with elegance and ease in his *Rime e Prose*. In his *Verona illustrata*, he appears a profound antiquary ; and in his *Teatro Italiano*, a compiler of judgment and taste. It does great honor to the city of Verona that it was not insensible to the various merits of this nobleman during his life. On his return after a short absence from his native city ; he found his bust placed over the principal entrance to the philharmonic academy, with the following inscription on the pedestal :

MARCHIONI SCIPIONI MAFFEO VIVENTE, ACADEMIA PHILHARMONICA DECRETE ET ÆRE PUBLICA. ANNO MDCCXXVII. His modesty taking the alarm, the bust was removed at his earnest desire. But it was restored to its pristine situation on his death. It still stood in the year 1792. And as I

*SECT.* learned against a pillar in the portico of the museum reflecting, with gratitude, on the many obligations which the lovers of Italian literature have to the taste, genius and industry of the marquis. (*x*\*) my eye was attracted by the following inscription :

*III.*

MARCHIONIS SCIPIONIS MAFFEI, MUSÆI VERONENSIS CONDITORIS, PROTOMEN AB IPSO AMOTAM, POST OBITUM ACADEMIA PHILARMONICA RESTITUIT, ANNO MDCCLV.

With the death of Maffei it may be supposed that the article devoted to him should close. But to the lovers of the Italian drama nothing which relates to the Merope can be uninteresting. I shall therefore offer no apology for observing here, that the part of Merope was first performed by Elena Balletti detto Flaminia(*y*) the wife of Luigi Ricco-

(*x*\*) In a letter addressed to Maffei by Muratori, a few days before his death, he denominates him "il campione più vigoroso e coraggioso della letteratura in Italia." *Vita del Muratori. Nap. 1773. p. 169.*

(*y*) She was born at Ferrara in 1686. Her son Antonio Francesco Riecoboni, who was many years a favourite actor, was born at Mantua in 1707, and died in Paris, in 1771. His wife, Marie Jeanne de la Borras, who quit the stage in 1760, is well-known by her romances of Catesby, Amélie, Jenny, le Marquis de Gressy, Sancerre, Sophie de Valliere, Butler and Rivers. Translations of some of those productions swell the catalogue of English novels.

In regard to the real name of the celebrated Flaminia, there are various opinions. In calling her Elena Balletti, I follow De la Lande, and the editor of the posthumous works of the Abate Conti; but Quadrio says, that her true name was Agata Calderoni. Concerning her "nom de guerre," there are, however, no doubts; the names of Lelio and Flaminia, are inseparably united in the page of history. At the invitation of the duke of Orleans, these celebrated performers entered into the service of the French count in the year 1716; and in 1723, a pension of fifteen thousand livres was settled on them by the king of France.

boni



boni detto Lelio, the Roscius of his age, and the author of *SECT.*  
*L'Histoire du Theatre Italien*, and several other works. III.

This lady was not only celebrated as an actress of considerable merit, but as a writer of some excellent comedies and an ingenious dissertation upon theatrical declamation. She was perfectly acquainted with the Latin language, and not totally ignorant of the Greek; and “sapeva al fondo,” says an Italian author, “l’arte della poesia drammatica.” Rousseau speaking of this lady, in a letter to her husband, says, “je connoissois de plus mademoiselle Flaminia, votre illustre epouse, pour une personne distinguée parmi ce qu’ il y a de plus scavant en Italie.” But while we are doing justice to the wife, let us not forget the husband. When Pietro Cotta quit the stage in disgust, Riccoboni found himself raised to the head of his company, without any body to support him. “I stood alone,” says he, “trembling at the recollection.” Alarmed at his situation, he consulted the Marquis Maffei. “Call up the horrors of our old tragedies,” said the literary veteran. The experiment was tried and succeeded. And for ten years after, the *Sophonisba* of Trissino, the *Semiramide* of Manfredi, the *Torrismundo* of Tasso, and the *Cleopatra* of Delfino, kept possession of the stage in Venice, and in all the principal cities of Lombardy. At the same time, says Riccoboni, “je donnai la *Merope* du même Marquis Maffei : on ne sçauroit exprimer le bruit qu’ elle fit, et les

*SECT.* applaudissemens qu'elle reçût; il s'en fit quatre éditions dans la  
*III.* même année."

Tempted, probably, by the success of Maffei's *Merope*, Nicola Francesco Haym, a Roman; who resided in London during the reigns of queen Anne and George I. published a tragedy, on the same subject. Haym was also author of another tragedy, (*la Demodice*); of an unsuccessful attempt at an history of music, on a good plan; (*y*<sup>\*</sup>) and a *Biblioteca Italiana* (*z*) which has been unmercifully pillaged by Barretti. But as the dramas of this author have eluded my enquiries, and as he seems to be remembered rather as a musician than as a poet, I shall not disturb his repose. Sir John Hawkins ascribes to Haym, the introduction of the Italian opera into England.

Soon after the *Merope* of Maffei, appeared the *Demodice* of Giambatista Recanati, a Venetian gentleman, and the *Didone* of Giampieri Cavezzoni Zanotta a Bolognese. The first was represented, with great applause (1720), in Modena, Ferrara and Venice. And the *Didone* was published in Verona (1721), dedicated to the marchioness Isotta Nogarola Pindemonte, (*a*) This tragedy is praised for its regularity,

(*y*<sup>\*</sup>) *Hawkin's Hist. of music, vol. v. p. 167.*

(*z*) This useful work was published both at Venice and at Milan in 1741. But I am ignorant of the year in which either the *Merope*, or *Demodice* first appeared.

(*a*) It should perhaps be observed, that the chorus is excluded from the *Demodice* of Recanati and the *Didone* of Zanatti, as well as from the *Merope* of Maffei. This observation will be found to apply, with few exceptions, to all the secular tragic dramas which appeared in Italy after this period. Maffei defends, with learning and ability, his rejection of the chorus, in his annotations on the fourth scene of the first act of the *Merope*, in the elegant edition of that tragedy printed at Verona, 1745.

for the vivid colouring of the passions, and for the beauty of the style; but the author adhering too strictly to the construction of the ancient tragedy, clears the stage in only two instances, “*La sceneggiatura*,” says Signorelli, “*è pure alla maniera antica; ma due volte sole resta il teatro vuoto.*” How admirably has this subject been treated by Metastasio! Anxious to meet the wishes of his favourite Romanina, every faculty of his soul was employed upon his *Didone abbandonata*. If therefore it be not, as has been said, the most elaborate of his operas, it is certainly one of the brightest effusions of his genius. Such is thy “so potent art” O Love! —Here let me again take occasion to lament, that a genius capable of such an effusion, should have been wasted upon mere lyric compositions; and that the powers of such a mind should have been shackled by the trammels of music.—Divine bard! if thy meek spirit still hovereth over this sublunary sphere, extend thy guardian care to the accomplished Briton who has lately raised a monument of elegant structure to thy name! (*b*)

In the same year with the *Didone* appeared the *Ezzelino* of Girolamo Baruffaldi of Ferrara. In taking a subject from the annals of his own country, Baruffaldi stepped into a path heretofore but little frequented, though

(*b*) See *Memoirs of the life and writings of the Abate Metastasio*. By Charles Burney. Lond. 1796.

*SECT.* more likely to lead to fame than the beaten track of mytho-  
*III.* logy. In the tyrant of Padua he found an hero

Damn'd to everlasting fame,

in the *Inferno* of Dante, (*c*) and affording, from his eventful life, a fine subject for the tragic muse. But he seems to have succeeded better in his *Giocasta la giovane* (1725). In this tragedy the pathetic separation of Antigone and Osmene in the fifth act, is much admired, particularly the following lines :

Dille del mio destin la cruda istoria,  
 Dille che la sua madre al fin morìo  
 Tradita e invendicata : e se al mio petto  
 Stringer non la potrò, stringila al tuo.

But the *Ulisse il giovane* of Domenico Lazzarini di Morro of Macerata soon eclipsed the tragedies of Barruffaldi. In this tragedy the author is said to have happily imitated the *Ædipus* of Sophocles, “richiamando sulla scena,” says Signorelli, “tutto il terrore e la forza tragica del teatro Ateniense.” If by “terrore and forza,” Signor Signorelli means a combination of shocking circumstances, certainly the drama under consideration merits the eulogium he has bestowed

(*c*) *Canto* xii.

E quella fronte, ch' ha 'l pel così nero,  
 E Azzolino.

Some of the most interesting particulars of the life of this sanguinary tyrant, may be found in *Istor. Fior. di Machiavelli. Lib. i. Miscell. works of E. Gibbon. vol. ii.* and M. de Clairfon's valuable notes on his translation of the *Inferno*. *L' Enfer. Floren. 1776.* Eccelin owes his first introduction upon the stage to Mussato.

upon

upon it. For the hero is made to marry his own daughter, *SECT.*  
murder his son, extinguish both his eyes with the tongue of a *III.*  
buckle, and then wander an outcast, bereaved of his senses,  
and haunted by spectres and furies. And all this happens,  
not because he is stained with any horrid crime, but because  
the gods would have it so : he is thus cruelly visited for the  
sins of his ancestors.

Lui perseguon l' Erinni,  
Fin dal suo nascimento,  
Non per colpa di lui,  
Ma per colpa dell' avo.

The moral of the piece is thus delivered by the hero himself :

Impareranno omai  
Col mio misero esempio  
Que', che con vera frode, e virtù finta  
Calunnian le dottrine,  
E i costumi degli uomini innocenti,  
Se nella terza discendenza ancora  
Cade il fulmine. (*d*) .

If this tragedy be intended as a remedy for the disorders of the passions, according to the Aristotelian prescription, it must

(*d*) The fable of this tragedy seems to have been constructed in the true spirit of the horrid superstition of ancient paganism which, as the admirable translator of Eschylus observes, "often impelled even the most religious persons to actions that were shocking to humanity, and at the same time left them exposed to infamy and punishment, as if they had been voluntarily guilty." *Trag. of Eschy. translated by R. Potter. Lond. 1779. vol. ii. p. 22.*

indeed

*SECT.* indeed be allowed to be a violent one : in fact it belongs to  
III. that class of dreadful tales which, as they only give anguish to the reader, can never do good ; they fatigue, enervate and overwhelm the soul ; and when, as in the present case, the calamities which they describe are made to fall upon the innocent, our moral principles are in some danger of a temporary depravation from the perusal. (*e*) Conti, who, as well as Baretti, praises the style of this drama, very justly observes, that “ la passione dello spettatore già consumata per la morte data dal padre al figliuolo, più non si risveglia per quella della morte, che a sè dà la figliuola.” (*f*)—This tragedy first appeared in Padua (1719) without the division of acts or scenes ; but it was printed in Ferrara the following year, with the usual divisions and properly adapted to the stage. A few years after (1724) it was admirably parodied by Valarezzo, a noble Venetian. In this PARODY (*g*) (the first that appeared in the Italian language) Maffei’s Merope, as well as the tragedy of Lazzarini, is happily ridiculed, and the author occasionally levels his shafts, barbed with humour and pointed with satire, at the Greek tragedies.

(*e*) For this just and ingenious remark, I am indebted to Dr. Beattie. *Ess. on Poet. and Mus. part i. ch. 7.*

(*f*) The fault which Conti reprehends in the *Ulisse il giovane*, prevails too universally in the modern Italian tragedies. We have formerly noticed it, in speaking of the *Tancredi* of Campeggi, see note (*v*).

(*g*) This parody entitled *il Rutzvanscad, il giovane*, was republished in Venice in 1743, in the *Nuovo teatro italiano*. And in *Observations sur la comédie*. Paris 1756, both the original tragedy and the parody are analyzed.

Dominico Lazzarini, was elected professor of Eloquence in the university of Padua in the year 1710; a situation for which, if we may credit the editor of his works, he was highly qualified. He recalled, says he, “le buone lettere dal loro esilio, restituiti gli studj all’ antico splendore, e scossi dal misero e vergognoso letargo gl’ ingegni Italiani.” Of the year in which Lazzarini was born I am ignorant. Nor have any of his various productions reached me, except this tragedy which we have just reviewed, his acute Osservazioni sopra la Merope, and the following sweet

## SONETTO

AL SEPOLCRO DEL PETRARCA

Ecco dopo due lustri, o cigno eletto,  
 Dove il tuo frale in un bel sasso è accolto,  
 Torno, ma bianco il crin, rugoso il volto,  
 E de l’antico amor purgato e netto.  
 Ma se de la mia fiamma il freddo petto  
 Più non s’accende, e à pensier tristi è volto;  
 Non però del tuo stil leggiadro e colto  
 Meno mi maraviglio, o mi diletto.  
 Che quel foco onde ardesti, alma gentile,  
 Tanto a quest’ anni miei par dolce e bello,  
 Quanto più la ragion de’ sensi è schiva.  
 Oh fosse stato il mio sempre simile!

SECT.

III.



Che dove or temo, in compagnia di quello  
Andrei lieto e sicuro a l'altra riva.(b)

Two lustres now are past, and I return,  
Sweet swan! with furrow'd cheek, and silver hair,  
To where thy sacred relicks fill the urn,  
With heart at length releas'd from amorous care.  
What tho' my wonted fires no longer burn,  
And thoughts of gloomiest cast my bosom share,  
Yet not with less delight thy page I turn  
Nor yet to wonder or to praise forbear.  
For that pure flame that warm'd thy gentle breast,  
Now more seraphic to my age appears,  
As now the senses yield to reason's sway.  
O had my bosom been by such posset!  
In that secure, and freed from all my fears,  
Joyful to other worlds I'd wing my way.

Lazzarini was one of the few Italian poets who ventured to build a tragedy upon a subject of pure invention. Neither he nor Tasso seemed to think with Brumoy, “que la tragédie ne peut souffrir de sujets feints;” and I accord in opinion with them. For, as Dr. Blair observes, it is proved by experience, that a fictitious tale, if properly conducted, will melt

(b) This Sonnet is preserved in the splendid edition of *Le Rime del Petrarca*, published in 1756, by Antonio Zatta, a spirited printer of Venice.



the heart as much as any real history. "Accordingly," he continues "some of the most pathetic tragedies are entirely fictitious in the subject; such as Voltaire's *Zaire* and *Alzire*, the *Orphan*, *Douglas*, the *Fair Penitent*, and several others." (i) But when a fancy, like that of Lazzarini, is apt to run riot, it requires the awful restriction of historic truth. SECT.  
III.

"*L'Elettra* del conte Gasparo Gozzi, which was printed in 1758, may cope with the *Torrismondo* of Tasso," says Baretti. Stimulated by this eulogium I sought for Gozzi's *Elettra*. I found it, read it, and was not disappointed. The character of *Orestes* is admirably supported. And insanity, resulting from the horrors of a guilty mind, is capitally described in the last scene.

*Ore.* Cessate, fiere Eumenidi,  
Cessate; ah! ch' io conosco  
Quel braccio, che vendetta  
Del parricidio prende.  
Deh, non ferite ancora,  
Ancora non ferite.

(i) Aristotle, who is allowed to legislate despotically in almost every department of literature, does not ordain, that tragedy should be invariably founded on received fables or historic facts: he even acknowledges that tragedies of which the incidents and characters are equally feigned, do not fail to give pleasure. When Horace says,

Ex noto fictum carmen sequar,

he only means to recommend a known subject, from the difficulty of keeping up to nature and probability in subjects of our own invention.

SECT.

III.

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Oimè, ch' io veggo,  
 Che Clitennestra  
 Ne vien con voi.  
 Essa vi stimola  
 A non far conto  
 Delle mie grida, e del mio pianto amaro.  
 Al suo furore  
 Ecco inasprite.  
 E la sua voce  
 Vie più v'accende.  
 Madre, raffrena alquanto ira sì grave ;  
 Perchè se' tanto al tuo figliuol avversa?  
 Umilmente t'abbraccio le ginocchia.  
 Non ispronar contra il tuo figlio Oreste  
 Queste tremende dee. Tu non m' ascolti?  
 Oimè, tu aggiungi sdegno, e tu le infiammi  
 A far la tua vendetta.  
 Ah! ch' ella stessa  
 Infuriata mi s' avventa incontra.  
 Ella stessa. Ove fuggo? Ella m'è addosso,  
 Ah!, ch' io son morto.  
  
 Cease, relentless furies,  
 O cease ; methinks I know  
 That arm already rais'd  
 To deal dread vengeance on the parricide.  
 Oh, strike not yet,  
 Spare, o spare me yet a while.

Alas,

Alas, I see  
 My mother's vengeful shade  
 Attends your steps.  
 Her voice,  
 Her furious mien,  
 Add fuel to your rage.  
 Mother! restrain thy dreadful ire.  
 Why this wrath against thy son?  
 Humbly I embrace thy knees.—  
 Incense not these tremendous powers  
 Against thy once lov'd son. You hear me not!  
 Alas, you spurn at me, and urge them on  
 To vengeance.  
 Ah, she herself  
 Infuriate, leads the charge.  
 'Tis she! 'tis she! Where shall I fly? She is on me!  
 Would heaven my death were nigh.

After a slight interruption by Electra, the frenzy of Orestes is renewed, still dwelling on the same idea, and occasionally exhibiting pathetic strokes that reach the heart. At length the wretched paricide sinks, exhausted; and a moral reflection of Electra concludes the piece. If Gozzi has evinced uncommon poetic fire in the madness of Orestes, he has shewn equal judgment in the shortness of its duration. For, “when madness has taken possession of the person, such character ceases to be fit for the stage, or at least should appear

*SECT.* III. pear there but for a short time; it being the business of the theatre to exhibit passions, not distempers.”(k)

Of an author endued with such powers, I should have been glad to have learned some particulars; but my enquiries were not attended with success. That he was “*letterato e dottissimo*,” I am willing to think with Goldoni; and that he was a voluminous writer I cannot doubt, for his works in six volumes octavo, now lie before me, containing *Tragedie, Comedie, Cantate, Lettere e Rime serie e piacevoli*. With the lighter effusions of his pen, I have nothing to do; but I shall briefly notice his serious dramas. Besides the *Elettra*, which we have already considered, I find amongst our author’s works, the following tragedies, *Marianne, Zaire, Edipo*, and *Medea*; and three *rappresentazione*, *l’Antiochia, Isaccio* and *Marco Polo*.

*Marianne* and *Zaira* are free translations from Voltaire. As the well-known story of *Ædipus* has received neither embellishment nor injury at our author’s hands, I shall only just observe, that it has two choruses which form the crowd of supplicants prostrate at the foot of the altar, which renders the opening of Sophocles’ tragedy so solemn and so magnificent. The rites performed, the choruses retire with the priests, and only appear occasionally afterwards. They sing no odes, and their leader, except in a single instance, is silent throughout the piece. Not finding my attention arrested

(k) *See Pref. to the Mjst. Mahr.*

by any striking beauties in this drama, I shall pass to the *SECT.*  
*III.*  
 Medea.

In ev'ry clime, where learned muses reign,  
 The stage hath known Medea's mournful strain ;  
 Hath giv'n the flying car, and magic rod,  
 To her, th' avowed descendant of a god.

A mythological story rendered thus familiar, was rather a bold than an happy choice. However our author by adding the tender—the fearful Creusa to his *dramatis personæ*, has given a new interest to the fable. If his drama be not equal to that of Euripides upon the same subject, it is certainly infinitely superior to the Medea of Seneca, though the Latin poet seems to have put forth all his strength in this piece, particularly in the incantation of the divine enchantress. Mr. Glover too must yield the palm to the Italian bard. Widely departing from the ancient drama, Signor Gozzi rejects the chorus; Mr. Glover affecting the Greek model, gives choruses; but from the want of rhyming metre, they disappoint the ear, and from the too frequent absence of poetic fire, they seldom soothe the fancy.

L' Antiochia was undertaken with the laudable view of opening “una via, che già fu calcata con tanta magnificenza da' Greci, e che potrebbe oggidì somministrare al teatro quella grandezza, ch' esso ha perduta affatto.” This “via,” was the total omission of love-intrigue. The experiment did not succeed; at least the thinness of the audience at the second  
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*SECT.* and third representation induced the author to think so, and  
III. he withdrew his play. In the advertisement prefixed to this drama, Gozzi attributes the paucity of spectators to the inclemency of the weather. “La perversità della stagione,” says he, “impedì alle genti l’andare a’ teatri.”

Isaccio is founded on a story drawn from the annals of Venice, the author’s native country. In this drama he takes occasion to pay a compliment to his countrymen, which, I am willing to suppose, would apply to himself. Enrico, his hero, says,

In un Veneto seno ogni altro affetto  
 Vincon la fè promessa, e la costanza.

Marco Polo, the famous Venetian traveller is the hero of the piece which bears his name. In this drama the stage is constantly crowded with Indians and Tartars, all of whom occasionally speak very good Italian.

De la Lande mentions a translation of the death of Adam from the German of Klopstock by Gozzi, which is not included in any edition of his works that I have seen. (*m*) I can only account for this omission by supposing, that, our author had failed in his attempt at transfusing the simple beauties of the German tragedy into his translation. Perhaps too the sublime horrors which invest Klopstock’s angel of death,

(\*) *Tom. viii. p. 546.*

vanished at the touch of our author's pen.—To the edition of Gozzi's works which lies before me, and which was printed in Venice in 1758 (*n*), an head of the author is prefixed, engraved by Bartolozzi in the bold manner of Edelinck; a manner no longer practised by that incomparable artist.—Carlo Gozzi, the comic poet, so warmly praised by Baretti in his letters on Italy, was the youngest brother of our author. But Signora Bergalli, the wife of Gaspero, has a better claim to our notice from her excellent translation of Madame du Boccage's tragedy of the Amazones. (*o*) This lady also

SECT.  
III.

(*n*) *Appresso Bart. Occhi.* A new edition of Gozzi's works, in eight volumes octavo is now printing in Venice, under the direction of the Abate Dalmistro. A life of the author by Pindemonte, is to be prefixed.

(*o*) The remerciement of Mad. du Boccage to Signora Gozzi, is so happily turned, that I am tempted to transcribe it.

Pour chanter les filles de Mars,  
Melpomene monta ma lyre;  
Sur mes foibles sons la satire  
Vainement lanceroit ses dards.  
Aux rivages adriatiques  
Une amazone d'Hélicon  
Eternise en vers Italiques  
Mes guerrières du Thermodon.  
Son talent chéri d'Apollon  
Rend mes chants dignes du Paruassee,  
E conduit au sacré vallon  
Mes heroïnes de la Thrace.  
Quel prix peut payer tes faveurs,  
Muse, qui vers le Pô m'appelles?  
Les honneurs dûs aux immortelles,  
De l'encens, des vœux et des fleurs.

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*SECT.* translated Terence's comedies "with as much elegance," says  
*III.* Baretto, "as Madame Dacier did into French."

In 1761 appeared, under the Arcadian name of Lauriso Targiense, twelve tragedies in four volumes quarto, by Padre Giovanni Antonio Bianchi. Of these dramas eight are in prose, viz; Don Alfonso, Jefte, Matilde, Tommaso Moro, Demetrio, Marianna, Dina, and Ruggiero;—and four in verse, Atalia, David, Gionata and Virginia. Neat, judicious, and regular, but wanting that depth of interest and vigour of style so essentially necessary for a public theatre, they have been confined to the teatrino, or little theatre yet existing in the convent of Orvieto, for which they were originally written. Two comedies by Bianchi are still inedited. Having indulged with Melpomene, and sported awhile with Thalia, our author entered the lists with Giannone, the profound historian of Naples. Losing in this combat some of his laurels, he again turned his thoughts to the stage, and published a work entitled *De' vizje de' difetti del moderno teatro*. Bianchi was born in 1688 and died in 1758.

Italy now abounded in votaries of the tragic muse offering their *firstlings*. Amongst those of whom history condescends to give even a simple list, I distinguish Count Ludovic Savioli, a senator of Bologna; a writer who has since risen to eminence in the literary world, and whose warm and sprightly *Amori* entitle him to the appellation of the Anacreon of Italy. Respecting, as I do, the talents and virtues of Count Savioli,  
 and



and once honored with his acquaintance, I am happy in transcribing the following eulogium on him by Metastasio. In a letter to Farinelli dated 18th of July 1765, he says, “by the infinite esteem which I have long felt for Count Savioli, the favourite of the muses, I have always done myself more honor than him. I beg of you to represent to him my lively sense of his partiality.” The *Morte di Achille*, which entitles the count to a place in this work, I have not seen. But his love-breathing *Amori* now lie before me. (p) In his dedication to the Duchess of Bracciano, he thus speaks of himself and of these early effusions of his muse. “L’ambizione non m’ ha certamente condotto a scrivere. Ho cominciato a farlo in una età predominata da una passione più necessaria, più funesta, e più cara. Ma almeno se a questa ho saputo resistere poco, mi lusingo di potermi defender meglio dall’ altra.” As the little poem of *il Teatro* bears some affinity to the nature of this work, I had originally intended to give it as a specimen of our author’s poetic levities; but I am induced to yield its purposed place to a sonnet by the ingenious Count, of which my friend Mr. Boyd, the admirable translator of *Dante’s inferno*, has favoured me with a translation.

(p) This edition, which was printed with elegance at Bassano in 1789, is embellished with a portrait of the author. Another edition appeared in 1790, with *La Faonide* of Signor Imperiali, the reputed author of a delicious little romance, on the Greek model, entitled, *Le Avventure di Saffo, poetessa di Mitilene*.

## SONETTO.

*Sul sepolcro di Dante Alighieri. (q)*

E qui lontano dalla patria ingrata,  
 Onde concittadino odio t'escluse,  
 Giaci straniero peso. A la gelata,  
 Pietra angusta mi prostro, che ti chiuse.

Ma deh ne l' ardua via per te segnata,  
 Deh primo alunno de le tosche muse  
 Dimmi, è pur ver che Beatrice amata  
 Fu la tua scorta, e 'l dolce stil t' infuse ?

E s' è pur vero, o padre, e s' io discerno  
 Chiaro ne' carmi il tuo bel focò antico,  
 Colei qual era, e con che forza amasti ?

Ardo anch' io da molt' anni ; oggetto a i casti  
 Voti è una dea ; ma con chi piango, e dico !  
 Dorme il cenere sacro un sonno eterno.

Far from proud Tuscany's ungrateful soil,  
 Here sleeps thy corse, by civil hate expel'd,  
 Poor emigrant ! by thy chill tomb awhile  
 I'll lay me down, where rest thy bones conceal'd.

But in that arduous path by thee explor'd,  
 Prime foster-child of Arno's tuneful choir,  
 Say, did thy love a guiding hand afford,  
 And wake in other worlds thy vent'rous lyre ?

(q) The biographers of Dante are indebted to Count Savioli for the discovery of a decree, by which the father of Italian poetry was condemned to be burnt alive !

# ON ITALIAN TRAGEDY.

271

As yet, O father, in thy living strains  
 I mark the fervor of thine antient fire,  
 Where, deathless, as her charms, thy passion glows,  
 Like thee, I burn, and breathe my fruitless vows,  
 To one whose fate awakes my plaintive lyre;  
 Her sacred dust eternal sleep detains.

*SAC I.*

*III.*

I find history dwelling with great complacency on Alfonso Varano, a nobleman of Camerino, who died, loaded with honors and with years, in 1788. His *Demetrio*, Giovanni di Giscala and Agnese are known to all lovers of the drama. But the *Giovanni di Giscala* is rendered most interesting by the nature of its subject: it rolls on the destruction of Jerusalem, a circumstance upon which no christian can reflect with frigid indifference. This tragedy was published, with great typographical splendour, at Venice in 1754, and each act adorned with engravings of medals struck in honor of Titus and Vespasian. Not many years after, it was represented in the college of Reggio; and I have heard a student of that college, who was present, express much delight at the recollection of the music with which the chorus that concludes each act, was accompanied. The chorus, he observed, took no part in the dialogue, but stood at the lower end of the stage until the act was concluded; and then advancing, sung irregular odes of a moral tendency.

The *Demetrio*, “qui passe,” says De la Lande, “pour une des meilleures tragedies qu’ on ait en Italie,” appeared

in

*SECT.* in Padua in 1749, adorned also with engravings, which are  
*III.* better executed than designed. In this tragedy the chorus, as in the former, takes no part in the dialogue, only filling up the intervals between the acts with odes which contribute nothing towards the advancement of the main action. In the preface we are told, that the author “ non l’ ha voluta priva de’ cori al fine degli atti, come da’ Latini, e prima da’ Greci si costumò.” A chorus thus idly looking on during the progress of the action, seems merely intended for scenical embellishment, or to give a classical air to the piece, and might therefore be lopped off as an excrescence, in the representation. (*r*) I have observed several choruses written or introduced, apparently with the same view, and which, it is probable, the authors never intended should be either “ sung or said.” (*s*)

The choral songs, however, in the Agnese (*t*) are not of that nature: they are addresses to the deity in behalf of the

(*r*) In the *Alvida* of Giacomo Cortone, (*Pad.* 1615) the coro di donzelle cantatrici, do not take any part in the dialogue, nor do the odes which they sing at the end of each act, serve either to link, or to promote the main action: but in *atto i. sc.* 6, they warble a soft air for the purpose of attuning the princess’ soul to love; a circumstance which must have an happy effect in representation. This tragedy (which has little else to recommend it to our notice) was, we are told, recited, during the government of Vicenzo Capello, in Udine; a city in which letters once flourished under the auspices of the *academia degli Suenati*.

(*s*) Some of the choruses in Tasso’s *Aminta* are short poems, or madrigals borrowed from his *Gioje di rime e prose*. See Manage’s valuable ed. of the *Aminta*, *Ven.* 1736. p. 53. Of the same nature are the choruses in the *Clitia* of Machiavelli. And I have reason to think, that on a careful examination of the choruses of several Italian tragedies, it would be found, that Melpomene has often pressed fugitive pieces into her service.

(*t*) *Par. a. Dalla Stamperia reale.* 1783.

expiring

expiring martyr. In the first, strength to endure the agonies of the cross, is entreated: in the latter, a petition for the passing soul is offered. The scene of this drama is laid in Japan, a circumstance which affords the author an opportunity of exhibiting a striking picture of customs and manners unknown before on the Italian stage. The heroic fortitude of S. Agnese is well supported; and her reasons for “the faith that is in her,” are powerfully urged. The tender affection of Neita serves to soften the horror of the catastrophe. And the luminous appearances which are either seen or described, descending on the house and cross of S. Agnese, heighten the interest of the piece by seeming to manifest the divine interference. This, as well as the other dramas of our author, is printed with great elegance, in quarto, and adorned with engravings, one of which represents the martyrdom of the heroine.

In 1769 died the celebrated jesuit Giovanni Granelli, chaplain and librarian to the Duke of Modena, whose tragedies of Sedecia, Manasse, Dione, and Seila figlia di Jefte, are ranked by his countrymen with the Merope and Demetrio. They seem to dwell with marked delight upon the beauties of those tragedies; but as I have already exceeded the limits originally prescribed to this essay, I shall not pause to partake of their pleasure. I shall only extract a passage from the Sedecia in which the deity is thus made to speak :

Chi

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III.

SECT.

III.

Chi son io, dice Dio, che ne l' Egitto,  
 Anzi che in me, le tue speranze affidi?  
 Quella forse è la terra, onde Israello  
 Debba sperar salute, e quelle l' armi,  
 Che di me non curando e del mio tempio,  
 In sua difesa infedelmente implori?  
 Perchè a sottrarne i vostri antichi padri  
 Cola fec' io tanti prodigj orrendi?  
 Perchè poi da l' Egitto un dì sperasse  
 La casa di Giacob salvezza e regno?

Surely Denina could not have seen the last of these tragedies when he lamented, that the author was debarred, by the rules of his society, from the introduction of female characters? If the laws of the private theatre of the jesuits were so unfriendly to female characters, as Signor Denina represents them to have been, the daughter of Jephtha certainly tempted Granelli to violate them. Having never inspected this tragedy, I am not prepared to offer an opinion on its merits; and the analysis of Signorelli is too slight to be satisfactory. From this analysis I only learn, that the author has heightened the distress of Seila's "tale of tears" by giving her a lover.<sup>(u)</sup> This lover has been lately borrowed by the author

(u) This subject was probably suggested to Granelli by l'opera de Jephté, which appeared in Paris in 1732, and which was "la premiere tragedie sainte qui a été représentée sur le theatre de l'opera depuis son établissement." *Hist. du theat. de l'acad. roy. de Musiq. tom. ii. p. 120. Par. 1757.* In the French opera, as well as in the Italian tragedy, the daughter of Jephtha has her lover.

of a drama on the same subject, which was performed, a few *SECT.*  
 years since, in Naples.—A select collection of the works of *III.*  
 Granelli appeared in Modena, 1772, under the title of, *Poësie*  
*scelte del padre Giovanni Granelli della compagnia di Gesu.*  
 De la Lande ranks our author with the best tragic poets of  
 Italy.

The Abate Saverio Bettinelli now demands our notice.  
 His *Gionata*, *Demetrio Poliorcete* and *Serse re di Persia*,  
 have been honored with the warmest applause, particularly  
 the pathetic lamentations of Saul in the *Gionata*, and the  
 following patriotic sentiment in *Demetrio*:

Dolce è morire per la patria, tutto  
 Per lei versiamo il sangue, ella su noi  
 Piangerà, benchè tardi; a questo prezzo  
 Dal fiero eccidio ella compasse almeno.

In the *Serse* is introduced a ghost whose appearance is  
 described in a manner not inferior to the celebrated descrip-  
 tion of the spirit of Loda in the *Death of Cuchullin*.(u\*)

Un lamentevol suon parmi improvviso  
 Da lunge udir che più s'appressa: io veggio  
 Fra una pallida, luce in quel momento  
 Terribile apparir mesto fantasma,

(u\*) See *Ossian's Poems*,

## SECT.

## III.

Bende funeree a vedovili panni  
 Tutto lo ricopian: celava il volto  
 Lugubre velo: per le man traea  
 Tutto sparso di lagrime un fanciullo,  
 Io tento di fuggir ma non so dove. . .  
 In quello un pianto, un gemito dolente  
 Mi raddoppia il terror, odo, o udir parmi  
 Il fatal nome risonar d' Amestri.  
 Mi volgo, e la ravviso; ella era dessa,  
 Che squarciatasi il velo, ancor le belle,  
 Ma confuse sembianze a me scopriva.  
 Io correr voglio a lei, ma ignota forza  
 Or mi trattiene, or mi respinge, e miro,  
 Ch' ella stringeva insanguinato ferro,  
 E al garzone il porgea. Parmi vederla,  
 Parmi ascoltarla ancor, che tra i singhiozzi  
 Ignoti sensi mormorava, e il nome  
 Di Dario ripetea.

All on a sudden lamentable screams  
 Were heard deep swelling on the startled ear,  
 And onward, with augmented clamour, came:  
 Then, rising in a pale and dubious light,  
 A ghost appear'd in majesty of woe.  
 Sepulchral fillets, and the sable stole  
 Of widowhood, she wore. A beauteous child  
 Whose cherub face was all with tears bedew'd,  
 She led,—I meant to fly, but try'd in vain.

Laments



Laments more loud and deeper groans were heard  
 That froze my blood, and fetter'd every limb.  
 Sudden, methought, I heard the fatal name  
 Amestris,—round I turn'd, with steadfast gaze,  
 Resolv'd on certainty,—'Twas she herself!—  
 Rending her veil, those lineaments divine  
 Dawn'd on my sight, tho' dimly yet descri'd.  
 I struggled to approach her, but in vain;—  
 A viewless arm withheld me,—yet I turn'd  
 Again to gaze,—and lo! a gory blade  
 Brandish'd by that fair hand, and at the breast  
 Aim'd of the lovely boy! I saw her threat;  
 I heard her loud complaints, in mingled sighs  
 Half lost; and yet by intervals I caught  
 The name of great Darius.

After reading this passage, we are not surprised at hearing the Roman reviewers(*ut*) confess, that the perusal of the *Serse* “ha prodotto nel nostro cuore quel terrore, quella compassione, e tutta quella commozione di affetti, che sì di raro si ottiene in tanta quantità di tragedie, che abbiamo lette, o vedute rappresentare.” The *Serse* was first (1767) represented in a private theatre in Verona. The principal character was performed by the Marquis Albergati Capacelli. The other dramas of our author have been repeatedly represented in the public theatres of Venice, Parma and Bologna. His trans-

(*ut*) *Ephem. Letter. di Roma for April, 1772.*

*SECT.* lation of *Roma Salvata*, which was printed at Bassano in  
*III.* 1771, (*u†*) has been also well received on several stages in  
 Italy.

Saverio Bettinelli was born, in the year 1718,

Presso a la riva ove il bel Mincio  
 Coronato di salici, e di canne  
 Feconda il culto e lieto suo paese.

Entering early into the order of the Jesuits, he abandoned, for awhile, his native country; but when M. De la Lande visited Mantua in 1769, he had returned, in order to devote the remainder of his life to the service of those muses who had smiled propitiously on his birth. “ Si quelqu’un peut rappeler à Mantoue le souvenir de Virgile,” says this enlightened traveller, “ c’est M. l’Abbé Bettinelli, autrefois jésuite, et qui est revenue dans son pays.” In 1769 our author published in Milan “ un ouvrage plein d’imagination et de gout,” says M. De la Lande, entitled *Dell’ entusiasmo delle belle arti*. His poem against the *Raccolte*, which appeared

(*u†*) In the same year (1771) a complete collection of his dramatic works was published in Rome, with “ una cantata per la venuta dell’ imperatore a Roma.” To this edition is prefixed, *Un Discorso intorno al Teatro Italiano, ed alla Tragedia*, in which the author laments, that women are proscribed the stage of the order to which he belongs: “ una madre, una sposa, una sorella, e molto più le amanti,” says he, eziandio le più saggie e più costumate sarebbero scandalo e colpa—e quindi è chiusa per noi la sorgente più naturale degli affetti umani più delicati.” This illiberal restriction on genius was, however, sometimes violated by the sons of Saint Ignatius,

about.

about the same time, has been much praised. And his celebrated letters to the Arcadian academy of Rome were so well received in France, that a French translation of them appeared at Paris in 1759. SECT.  
III.

About this time a crowd of translations of ancient and modern tragedies issued from the press in different parts of Italy, amongst which are particularly deserving of notice those of my learned and ingenious friend, the Abate Melchior Cesarotti; namely, the Mahomet and Cæsar of Voltaire. To these he added when I was in Padua (1792), the Semiramis of the same versatile genius. But whoever shall read the character of Cesarotti as drawn by Metastasio, must lament with me that he should waste his talents on translation. In a letter to his friend Mattei, Metastasio says; “I am extremely grateful for the valuable acquisition which your golden writings have procured me of so valiant, learned and celebrated a champion as the Abate Cesarotti; whose vast knowledge, sublime genius, and wonderful activity I have long admired in every species of pleasing and profound literature.” Cesarotti has endeared himself to the lovers of the simple productions of our early bards, by his admirable translation of Ossian’s Poems. And the admirers of Homer are equally indebted to him for the rich Italian garb with which he has invested the venerable father of epic poetry.

In 1772 the promise of a laurel crown by the sovereign of Parma, excited the exertions of the tragic muse. Amongst  
her

*SECT.* her most successful efforts are enumerated the Zelinda (*u§*)  
*III.* of Count Calini of Brescia, and the Carrado and Rossana (*u||*)  
 of Francesco Antonio Magnocavallo; the Auge of Filippo Trenta, and the Valsei, ossia l'Eroe scozzese of Antonio Perabò of Milan, "giovane di alte speranze," says Signorelli, "morto qualche anno appresso." The first crown was adjudged to the author of the Valsei; the second to Filippo Trenta, a nobleman of Ascoti, whose translation of Gil Blas is much admired by his countrymen.

The Auge (*u¶*) seems to be only known in Italy; but the Valsei attracted the notice of an ingenious English critic, who, in the Gentleman's Magazine for March 1787, thus speaks of it. "This piece, says he, is curious, as founded on British history, which is rarely used by foreign poets; especially that of Scotland, upon which no other foreign drama occurs, except the Amelie et Monrose, recently acted with success at Paris. But besides that extrinsic quality, this tra-

(*u§*) *Parma*, 1772, 4<sup>to</sup> & 8<sup>vo</sup>. It is observed by an Italian critic, that "tutto il piano, la condotta, il nodo, e lo scioglimento" of the Zelinda, are taken from the Blanche et Guiscard of M. Saurin, "con qualche imitazione of the Tancrede and Sigismonda of Thomson. *Efem. Lett. di Roma. sett.* 1772. Count Vincenzo Mangoli del Monte, author of the Bianca ed Enrico, (*Mod.* 1771), has similar obligations to those celebrated dramas.

(*u||*) I transcribe, with pleasure, the following elege on the author of the Corrado and Rossano. An ingenious critique on the Corrado concludes thus: Francesco Ottavio Magno Cavallo, Conte di Varengo di Casal-Monferrato, author of this piece, is a "cavaliere pieno di merito, architetto riputato, amatore di tutti gli ottimi studj, e per mille virtudi e pregi morali caro al mondo, e benemerito della sua patria, la quale dee ringraziarlo ancora di averla con una bella tragedia sua nazionale onorata." The Corrado was printed in *Parma*, 1772 8<sup>vo</sup>.

(*u¶*) *Parma*, 1774, 4<sup>to</sup>. & 8<sup>vo</sup>.

gedy deserves the public notice, as being one of the best regular tragedies, in five acts and blank verse, which Italy has produced during this century.—‘The plot of this tragedy,’ he continues, “is complete, having neither too much nor too little intrigue; and is as near historic truth as necessary. The amorous part is kept quite subservient; and is thus far superior to most French tragedies. The characters are well sustained. The sentiments just and fine. The language is simple, strong, and noble; and is every where free from any conceit, false thoughts, or false beauty. No wonder then (v) that this piece on representation gained ‘la prima corona’.” The following speech, breathing the spirit of Wallace, merits transcription.

SECT.  
III.

Scozzesi illustri, valorosi eroi,  
Del patrio regno a sostenere eletti  
La contrastata liberta, di questo  
Non sorse mai piu glorioso giorno;  
Ne più lieto per noi. Riveste alfine,  
Merce 'l vostro valor, la patria in oggi  
Il suo splendor, la maësta primiera;  
E l' anglo altier, tanto temuto un tempo  
Più non osando a nuove prove in campo  
La gloria espor delle Britanne insegne,  
Di chi apprese a temer, comincia alfine

(v) Lest I should be accused of heedlessness, it is necessary I should observe, that this assertion of the ingenious critic, is not strictly correct.

## SECT.

## III.

I dritti a rispettar. Amico vostro  
 Or s' offre a voi ; a voi la pace or chiede.  
 Scozzesi, e questo il sospirato istante,  
 Che di tant' anni i vigorosi sforzi  
 Deve alfin coronar. Quel zelo istesso,  
 Che la destra v' armo per sua difesa,  
 Col labbro mio da voi la patria implora  
 In questo dì, che stabil forma, e base,  
 Al suo destin dovrà fissar per sempre.

This tragedy issued from the royal press of Parma in 1774 (*v<sup>o</sup>*)

At this time appeared several other tragedies which, if they do not evince much genius, are composed at least with art and judgment, viz ; the Servio Tullio of Carlo Antonio Monti, the Arsene and Giulio Sabino of Count Guglielmo Bevilacqua, the Idameneo of Dottore Willi, and the Bibli (*τ*) of Count Paolo Emilio Campi. The last of these, though possessed of considerable merit, disgusts from its subject, like the Phedre (*x*) of Racine, and that highly finished composition, The Mysterious Mother of Lord Orford. (*y*)

Amongst

(*τ*\*) *4<sup>to</sup>*. and *8<sup>vo</sup>*.

(*τ**v*) The story on which this tragedy is founded, was drawn from Ovid, see *Metam. lib. ix. fab. xi.* See also *Trionfi del Petrarca, cap. ii.* with the learned annotations of Bernardo Lycinio. *Opere del Petrarca. Ven. 1508. fol. p. 16.*

(*x*) Racine, in order to reconcile his readers to his subject, tells them, that in his drama “ les passions n' y sont présentées aux yeux que pour montrer tout le désordre dont elles sont cause.”

(*y*) When it is known that Lord Orford deeply regretted the choice of his subject, I shall not, I trust, be accused of treating it with too much severity. But let us do the noble author justice.

Amongst the canons of the stage there ought to be one pro- SECT.  
III.  
scribing the appearance of characters stained with the foul crimes of incest or adultery ; for whenever the stage shall render such crimes familiar, it will cease to be a school of morality.—The *Bibli* first appeared (1774) in Modena, the native city of the author, and was represented, with great applause, in the private theatre of that court.

In 1778 appeared in Florence the *Ulisse* of the Marquis Ippolito Pindemonte of Verona, “acclamato,” says an Italian critic, “tra’ valorosi poeti viventi.” In this tragedy the Greek simplicity is judiciously united with the bustle of the modern stage. To the *Ulisse* of Pindemonte, that of Francesco Franceschi, published in 1773, was obliged to yield the palm.

justice. The artful manner in which the plot of his tragedy is conducted, lessens, in a great degree, the danger attending the introduction of such a story upon the stage. Through the four first acts, we behold the contrition, and we admire the charities of the countess, but we are kept in ignorance of the enormity of her crime till the truth bursts from her, in a fit of insanity, in the last act. The shock is powerful,—the impression deep,—and the fall of the curtain leaves us to retire “full with horrors.”

Having been induced to dilate, perhaps impertinently, upon *The Mysterious Mother*, I shall take this occasion to observe, that the *fablè* upon which this inimitable tragedy is built, is minutely detailed by Bandello, (*Nov.* 35. *part* ii.) who heard it related by the queen of Navarre to his patroness, Gostanza Rangona e Fregosa. Bandello’s novel is thus intitled : “Un Gentiluomo Navarrese sposò una che era sua sorella e figliuola, non lo sapendo.” This story also appears amongst the tales of the queen of Navarre ; but whether it was first given to the public by Bandello, or by her majesty, I cannot determine. Le prime tre parti delle *Novelle del Bandello* was published at Lucca, 1554, and the earliest edition of *L’Héptameron* of the queen mentioned by De Bure, (*Bibliog. Instruct.* tom. ii. p. 94. *Par.* 1765.) is that of Paris, 1560 ; but as the title-page of this edition adds, “remis en ordre par Claude Grugnet,” there was, probably, an earlier.

SECT. La Gibilterra salvata of this ingenious nobleman, has re-  
 III. ceived its due meed of praise from the anonymous author of  
 A Poetical Tour in the years 1784, 1785, and 1786.

— Pindemont! thy liberal mind  
 Scorns to one spot to be confin'd,  
 Like Jove himself thy equal eye  
 Can virtue's every haunt descry,  
 To every shore thy sail's unfurl'd  
 Poet and patriot of the world.

The same pleasing poet, in an epistle from Florence, after lamenting his having yielded to the soft allurements of pleasure at Venice, takes occasion to compliment the marquis on his tragedy.

Ah! how unlike to thee, whom still secure  
 In pleasure's lap fair science can allure,  
 Nor more thy own Ulysses could disdain,  
 The cup Circean, or the Syren's strain.

In the same year with the *Ulisse* of Pindemonte, the *Calto* of Giuseppe Maria Salvi met the public eye. This was the first time an hero of Ossian appeared upon the Italian stage.(a) But the author has failed both in truth of man-

(a) The Abate Cesaretti, following the example of Mr. Macpherson, has given the little poem of *Corrala* a dramatic form, but without any view, I believe, of its introduction upon the stage, though he says that "adattata alla musica da un dotto maestro, e fregiata delle decorazioni convenienti, ella potrebbe essere un' opera d' un nuovo gusto, e far grandissimo effetto anche ai tempi nostri." *Poes. di Ossian. Nizza, 1780. tom. i. p. 181.*



ners, and of character. His heroes, though simple hunters SECT.  
III.  
in a rude age, speak the language and sentiments of the modern court. We need not therefore wonder that this drama did not succeed on the stage. Perhaps another cause of its want of success might be assigned;—it required eight different changes of scenery, an expence which the slender revenues of the theatrical managers of the day could ill afford.

In 1779 appeared anonymously at Bassano, Ugolino, Conte de' Gherardeschi. But the horror attending the circumstance of a man dying of hunger through five long acts, disgusted the readers and the auditors, and the play fell to the ground. It requires the genius of a Dante, or a Reynolds(*b*) to seize on the true pathetic point of time in this interesting story. Let us however do our unknown author the justice to declare, that the following lines cannot be read without emotion, Ugolino, dreading a demand from his sons for sustenance, exclaims,

V' udrò di nuovo  
Chiedermi un pane, nè in risposta avrete  
Fuor chè inutili lagrime e lamenti.

Nor are his expiring words wanting in pathos.—

Figli—Guelfo—ove siete? Nino, io muojo,  
E ti perdono.

(*b*) Perhaps I should have added Chaucer, who, in his tragedy of Hugelin of Pise, has preserved all the pathos of this affecting story. See *The Monk's Tale*.

SECT.

III.

In the same year the press imparted *La congiura di Milano*, and the *Pentea* of Alessandro Verri, under the modest title of *Tentativi*. These were followed by the *Diluvio Universale*, *Anticristo*, *Andelasia in Italia*, *la rovina di Gerusalemme*, *Tomiri*, *Nabucco*, *Davide*, and *Sara* of Padre Ringhieri, all full of tragic monstrosities, and written in a vulgar style. These were succeeded (1787) by two volumes of *Capricci teatrali*, of which *Gertruda regina d' Arragona*, Giulio Sabino in Roma, and *Odoardo*, are esteemed the best. Nor must we forget the *Cleopatra* of Scipione Cigala, though it has little to recommend it to our notice but the following quibbling distich to which it gave birth :

*Scipio hic est; non is quo victa est Africa; at ille  
Æternum pariet cui Cleopatra decus.*

This distich, of which the point lies in a play on the christian name (*Scipio*) of Cigala, is preserved in the *Drammaturgia*, and attributed to Giuseppe Aurelio di Gennaro, a lawyer and latin poet of Naples.

In 1788 the senator Marescalchi of Bologna entered the lists with our Shakspeare, and received the palm from his countrymen. But not having read his *Antonio e Cleopatra*, it would ill become me to enter a demur against the decree. However I will confess, that from one passage in this tragedy which accidentally met my observation, I am not inclined to think very highly of the author's dramatic powers. While  
Cleopatra

Cleopatra is in the temple expecting a visit from Augustus, *SECT.*  
 she asks her maid, in the true spirit of a modern coquette, if *III.*  
 her dress becomes her,—“ se le sue vesti si accordino col suo  
 volto.” This question certainly ill accords with the circum-  
 stances under which it is asked.

In 1788 also the Baccanali and the Coloni di Candia drew the public attention. And in 1789 the Agamemnon of Sophocles, and the Iphigenia of Euripides were again introduced upon the stage in an Italian dress.

Still Carlo I. re d' Inghilterra, by the Abate Giambatista Alessandro Moreschi of Bologna, kept the stage. On a people taught to behold, with reverential awe, the sovereigns of their little states, such a subject would naturally have a striking effect; and the amiable private virtues of the unfortunate Charles, must engage every feeling heart in his melancholy fate.(c) As a specimen of this tragedy, I shall transcribe Fairfax's advice to Charles. Atto ii. Sc. 5.

Hai tu vaghezza

Di grande tanto divenir, che alcuno

Pareggiar non ti possa? Ardisci, o Carlo,

D' alzare oltre te stesso il tuo pensiero?

(c) In 1652, three years after the death of Charles, we find Lorenzo Crasso, the Drayton of Italy, speaking of the fate of this prince as an event more deeply affecting than any thing ever exhibited on the Greek or Roman stage. “ Tragedia più lacrimabile non rappresentaron già mai ò le Thebane, ò le Romane scene, di quella di Carlo I<sup>o</sup> Stuart, rè d' Inghilterra.” Argument to the epistle entitled, Carlo Stuart ad II<sup>o</sup>, M<sup>o</sup>. di Borbone. See *Epist. heroic. di Lorenzo Crasso. Ven. 1655.*

SECT.

III.

Lo scettro a te cagion di lungo affanno

Osa deporre, cittadin diventa;

Imita Silla, e sii maggior d' Augusto.

Perhaps too the reader would be pleased to see Cromwell drawing his own character under the direction of an Italian master.

Diadema non curo, o regia spoglia;

Voglio il comando. Alma non ho capace

Di servitù. Dovunque nato io fossi,

Io comandar dovea. L'utile nome

Di libertà, che sí l'Inglese apprezza,

Qui mi chiama a regnar: altrove usato

D' altro consiglio avrei.

This tragedy first appeared in 1783.

Count Alessandro Pepoli, a native of Bologna also, and one of the brightest living ornaments of his country,(7) entered the dramatic walk with the author of *Carlo I.* Though still a young man, seven tragedies have already fallen from his pen. He boasts, and his productions justify the bold assertion, that he was born a poet. “Posso vantarmi,” says he, “d’essere nato poeta.” It may almost be said he “lisp’d in numbers;” for his little poem of *Gli Amori di Zefiro e Clori*, appeared before he had attained his fifteenth year. In the year 1783, the royal press of Parma imparted with its usual elegance, his *Tentativi dell’ Italia*, cioè *Eduigi*, Cleonice,

nice, Irene, e don Rodrigo. These tragedies were so favour- SECT.  
III.  
ably received, that he was induced to publish in Venice, 1788, in five volumes, a complete collection of his dramatic works, adding to the number of his former tragedies, *la Gelosia snaturata, ossia la morte di don Carlo, Zuffa, Dara, il sepolcro della libertà, ossia Filippi, and Romeo e Adelfinda*. It will be observed on inspecting the titles of those dramas, that in all, except *Cleonice* and *Filippi*, the author has abandoned mythological fables, and drawn his subjects from modern history. He has abandoned also the rigid form of the Greek tragedy. In his *Edulgi*, it is true, there are choral odes; but they are not performed by a stationary chorus: the singers are, priests in the first act, soldiers in the second; and the female attendants of *Elgiva* in the fourth. But though he rejects the ancient chorus, he makes frequent and judicious use of music, marking at the end of each act, the character of the symphony which ought to be performed in the interval. “Siccome io molto riconosco l’impero della musica nel cuore umano,” says he, “così ho stimato essenziale di non trascurare quello, che communemente trascurasi, ed è, che finito l’atto, nell’ intervallo necessario al principio dell’ altro, non si coltivano col suono le impressioni ultime, e spesso sentesi un’ allegrissima sinfonia succedere ai più dolorosi trasporti. Così alla fine d’ ogni atto, sì di questa (*Cleonice*) che dell’ altre mie tragedie, ho indicato il carattere, ch’io bramerei nella musica impresso.” He also prefixes to  
each

*SECT.* each play, instructions for the actors; (*d*) an example de-  
{*III.* serving the imitation of all dramatic poets. He has, how-  
 ever, an advantage over the generality of writers for the  
 stage: in his palace in Bologna, (*e*) as well as in that of his  
 brother in Ferrara, there is a private theatre, in which all his  
 pieces are represented before they are submitted to the public  
 eye; “affine” says he, “di poter rilevare io stesso nell’ escu-

(*d*) See *Appendix No. XI.* Corneille, in his sensible *Discours des trois unités*, seems to recommend a similar practice. And Diderot says, that “the pantomime should be written down, whenever it creates a picture; whenever it gives energy, or clearness, or connection to the dialogue; whenever it paints character; whenever it consists in a delicate play, which the reader cannot himself supply; whenever it stands in the place of an answer; and almost always at the beginning of a scene,” *Ess. sur la poes. dram.* To the want of the pantomime much of the confusion and obscurity which prevails in many passages of the ancient dramatic writers may be attributed. Nor did their imitators, the early Italian tragic poets, supply this defect in their productions. But the Marquis Maffei has subjoined to each of the ancient tragedies which he has rescued from oblivion, an “Avvertenza per recitarla.” See *Teat. Ital.*

(*e*) The palace of our author is a large and splendid edifice. “Le palais Pepoli,” says De la Lande, “où a logé le grand-duc de Toscane, et la reine de Naples avec toute leur suite, sans même que les maîtres fussent délogés.” *Voy. en Ital. tom. ii. p. 330.* From the following inscription in this palace, it appears, that the Pepoli family deduce their origin from a king of England.

IOANNES ALVERDI VI. REGIS ANGLIÆ FILIUS FAMILIÆ FUNDATOR  
 CCMLXXII.

It was probably this circumstance which directed our author’s notice to the history of the Anglo-Saxons, when he first sought a subject for the exercise of his dramatic powers. But whatever the origin of the Pepoli family may be, it certainly took an early and important lead in the political concerns of Bologna. This we learn from a letter “touchant le fait du Comte de Pepoly,” addressed by Henry II. (of France) to Sieur D’Urfè, in *Mém. d’Etat. par G. Ribier, tom. ii.* See also *La Secch. rap. cant. v. st. 56.* in which

Il buon Conte Romeo Pepoli vecchio,

is introduced, and the arms of the family described.

zione

zione i luoghi o mancanti, o deboli, o superflui.” To this *SECT.*  
 practice may be, perhaps, attributed some of his happy situ- *III.*  
 ations, and his great knowledge of stage-effect; a know-  
 ledge in which he has been seldom surpassed. From the pre-  
 fatory discourses prefixed to his dramas, we may learn his  
 dramatic creed. Aristotle he does not believe infallible, there-  
 fore he sometimes ventures to violate the unity of place. He  
 loves, he declares grand catastrophes, and terrible events.  
 “Non mi piace d’interessarmi per metà,” says he.—We shall  
 now proceed to the consideration of his respective dramas.

Eduigi is a fine composition, and, though the author’s first  
 dramatic essay, conducted with all the skill of an experienced  
 writer for the stage. The character of Dunstan is true to  
 history. (*f*) While he affects the saint, he acknowledges, under  
 the specious pretext of candour, the indiscretions of his youth.

Sempre canuto

Io già non fui. Di passioni ree  
 Conobbi anch’ io la forza, e fui da queste  
 Spesso indotto a fallir; ma non mancommi  
 Nel mio Signor la speme.

(*f*) As to the authenticity of the fact upon which this drama is founded, the author says, he could cite “i polverosi nomi di vetuste e croniche ed istorie;” but “mi contenterò” he continues, “di citare Hume nella sua d’Inghilterra.” Hume seems to have been not only his authority, but his guide; and his only important deviation from the clear and simple narrative of the English historian, is in the manner of Elgiva’s death, which he very properly thought not “adattabile al teatro.” The queen, says Hume, “was hamstringed; and expired a few days after at Gloucester, in the most acute torments.” *Hist. of Eng.* vol. i. p. 122.

*SECT.* The speeches of this meddling priest, and those of Odo, *III.*  
 archbishop of Canterbury, breathe the spirit of the church in the tenth century. The lovely,—the tender,—the enamoured Elgiva is inimitably drawn. And the account of her violent separation from Edwy, and of her abode in a shepherd's hut in Ireland, is natural and affecting.

The invitation which Pausanias sends to Cleonice, in the tragedy which bears her name, is justly censured for its indelicacy; and in the conduct of her father on the occasion, we lose sight of probability.

Irene, o sia il delirio dell' Eroismo, is a splendid tragedy, and one of the most successful productions of the author. Irene's character exhibits an highly finished picture of pure, disinterested love, incapable of disguise, but alive to filial piety, and obedient to the voice of a father. Mahomet is brave, noble, and generous; and when he plunges the dagger into the breast of his mistress, he shares our pity with the lovely victim of his subject's displeasure. All the situations in this piece are conceived and managed with great felicity: the last scene in the third act is, in every respect, a chef-d'œuvre. The language is every where appropriate, and highly poetical,—perhaps that of Mahomet and his followers might have been a little more figurative. (*f*\*)

(*f*\*) De la Nöe, in his Mahomet II. has succeeded, where Pepoli seems to have failed: there is in his style, as a French critic truly remarks, “un vernis oriental très-convenable au sujet.”

We



We may, however venture to assert, that if the Irene of our *SECT.* author be not a better poem, it is certainly a better play than <sup>III.</sup> the drama of Dr. Johnson on the same subject.

In *I delitti dell' onore, o sia D. Rodrigo re di Spagna*, the character of Clotilde is admirably supported. A prey to a variety of passions, she “grapples with our attention,” to the moment of her fall. Grateful to her queen, enamoured of her king, she struggles with a passion which she is conscious she ought not to cherish, and, in order to escape guilt, determines on monastic seclusion. Made privy to a conspiracy against Rodrigo, her tender bosom becomes the scene of a contest between love and filial duty.

Ah, quai modi ti fingi? Invan, Gosvinda,  
 Tutto farei: tutto è compiuto, ovunque  
 Lo destini la sorte: o Don Rodrigo,  
 O il padre mio le vittime saranno.  
 Ambi son cari a questo cuor, lo vedi.  
 Don Rodrigo è il mio re. Del fallo ad onta  
 Il suo tenero amor merta pietade;  
 E l'ottenne da me, benchè mi sforzi  
 A finta crudeltà la mia virtude.  
 Il padre, il padre, oh dio! troppo m'adora:  
 Col suo delitto di servirmi ei crede,  
 L' accieca l' ira, il suo destin l' accieca.  
 Tremo per lui. Deggio tremar dovunque  
 Ei nella colpa, o nella pena incorra.  
 Che farò, sventurata?

*SECT.* Love triumphs, and she falls its victim. If we should not  
*III.* subscribe to the opinion of the author that

fra le colpe

La più degna di scusa è alfin l' amore;

we must, at least, pay the tribute of a tear to the fate of Clotilda. Inflamed with jealousy, Egilona is “una tigre,” thirsting after the blood of her husband, and the friend whom she occasionally presses to her breast. In the conduct of this piece there is little to censure till we approach the end, when the arbitrary restriction of five acts obliges the author to hasten his catastrophe. In sc. 6, atto 5, Rodrigo takes a cold leave of his queen, and retires to rest. Almost immediately after, he is roused from his sleep by the cries of Clotilda, who perishes by a sword which the queen has obtained,—we are not told where. Rodrigo rushes from his chamber, and is stabbed by Giuliano, who suddenly repents,—relinquishes the hand of the queen,—declines the throne, and then boasts of the honor of a Spaniard :

L' onore

Quanto non può d' uno spagnuolo in seno!

Dara, which is founded on a Turkish subject, is pronounced, by an enlightened critic, rather “un tessuto di colpi di scena cioè di fatti, che di situazioni tragiche.” But in the Sepolcro della libertà, it is the opinion of Signor Signorelli, that

that “ Marco Bruto vi comparisce degnamente, e se non potrà compararsi col Catone dell’ Addison, non manca di sublimità e di forza.” SECT.  
III.

La Gelosia snaturata, o sia la morte di Don Carlo, (*f†*) was written in emulation of the Don Carlo of Alfieri. The catastrophe of this tragedy is produced by the violation of historic truth: the prison in which Carlo is confined, falls, and he, and Elizabeth are buried in the ruins.

Romeo e Adelinda (*f†*) is founded upon an interesting event in the annals of Florence. This tragedy was represented (1788) in the private theatre of the Marquis Albergati near Bologna. (*g*) The part of Uberto was performed by the Marquis, (*b*) that of Adelinda by Signora Teresa Venier; and in the

(*f†*) This tragedy was reprinted (1792) by Bodoni in *Parma*, (8vo.) under the title of “ Carlo ed Isabella.”

(*f†*) An elegant edition of this tragedy, entitled *Adeline*, appeared in *Parma*, 1791. 8vo.

(*g*) This theatre is in the hall of the palace, which Mr. Wright considers one of the noblest halls he has ever seen. It has a portico at each end, with pillars of the corinthian order which support a gallery above. On each side is a sort of vestibulum (the ceiling painted in fresco) which has an open passage each way. Through these and the porticos, you may go quite round the hall, which goes up to the top of the house. *Trav. vol. ii. p. 445.*

(*b*) Goldoni praises the talents of the Marquis Albergati both as an actor, and as an author. “ Questo signore notissimo nella repubblica letteraria per le sue traduzioni di molte tragedie francesi, per le buone commedie fatte da lui, e più ancora per la stima che ne faceva il Signor Voltaire, indipendentemente dalla sua scienza e dal suo genio, aveva i più felici talenti per la declamazione teatrale; e non vi era in Italia comico, nè dilettante, che rappresentasse al pari di lui gli eroi tragici, e gli amorosi nelle commedie.” *Mem. del sig. Goldoni. tom. ii. p. 119.* Dr. Burney was much pleased with a comedy entitled *Il saggio Amico*, by the Marquis, which he saw performed in the theatre of Brescia. “ It was,” says he, “ the first

SECT. the character of Romeo, the author himself is said to have  
 III. displayed great theatrical powers.

Having been thus led to speak again of the SCENIC EXHIBITIONS of the Italians, I hope I shall be excused if I should here dilate a little upon that interesting subject, Mention having been already made of the sylvan and monastic theatres, it only now remains to notice, with the brevity consistent with my plan, those theatres which were erected for private amusement in the palaces of the nobility and gentry, and for public use in the principal cities.

Before the time of Palladio, the public and private theatres of modern Italy seem to have been designed without skill or taste, and constructed rudely and inelegantly. Nor was the scenery less rude than the edifice. Instead of painted scenes, rural views were represented with trees made of silk: an idea first conceived by Girolamo Genga, and carried into execution by him in the theatre appertaining to the polished court of Urbino,(i) a court which once concentrated all the wit and

first (comedy) which I had ever seen in Italy without a Harlequin, Colombine, Pierro, and Dottore: it was more like a regular comedy than the Italian pieces usually are." *Pres. State of Music in France and Italy*, p. 118. Voltaire sent (1760) a copy of his *Tancrede* to the accomplished nobleman who is the subject of this note, accompanied with a letter in which he extols the prevailing practice of private plays in Italy, not only as an elegant amusement, but as a protection against ennui. A translation of the *Tancrede* was undertaken, and, I believe, executed by the Marquis Albergati.

(i) *Ess. on the Opera*. By Count Algarotti. Eng. trans. Lond. 1767. p. 74.

talents

talents of Italy. (*k*) But this fairy-scene vanished at the magic touch of the pencil. Tempted by the hopes of gain, or SECT.  
III. urged by the desire of meeting the wishes of their respective patrons, we find some of the great painters of the sixteenth and seventeenth centuries, condescending to afford their aid. Vasari praises the scenery painted by Baldassarre Peruzzi for the Calandra of Bibbiena: “quando si recitò al detto papa Leone la Calandra, commedia del cardinale di Bibbiena, fece Baldassare l’ apparato, e la prospettiva, che non fu manco bella, anzi più assai, che quella, che aveva altra volta fatto; ed in queste sì fatte opere meritò tanto più lode quanto per un pezzo addietro l’ uso delle comedie, e conseguentemente delle scene, e prospettive era stato dismesso, facendosi in quella vece feste, e rappresentazioni. Baldassare,” he continues, “fece al tempo di Leone X. due scene, che furono maravigliose, ed apersero la via a coloro, che ne hanno poi fatto à tempi nostri.” (*l*) When preparations were making in Mantua for the pompous reception of Charles V. Giulio Romano appeared amongst the artists employed on that occasion, painting “prospettive per comedie.” And there remained

(*k*) See that inimitable little work, *il Cortegiano del conte Castiglione*. Lv. 1553. p. 10. Montaigne describes the ducal palace of Urbino, but passes over in silence, the theatre. See his *Voy. en Ital.* (tom. ii. p. 100.) a curious and interesting narrative written with all the naïveté, and elaborate detail of an old chronicle.

(*l*) *Vite de’ pittori*. tom. iii. p. 328. See also *Hist. de l’opéra*, tom. i. p. 12. Par. 1757. Vasari likewise extols the scenery painted by Gio. Antonio Lappoli, for a comedy which was recited (1534) at Arezzo, in the presence of the Duke Alessandro de’ Medici. tom. iv. p. 452.

*SECT.* not long since in the monastery of la Carità in Venice, a  
III. wooden theatre designed by Palladio, and decorated by the  
 pencil of Zuccherò, the second Raffaël of Urbino.*(m)* But  
 with Ferdinando Bibiena began the triumph of scenic delu-  
 sion. “He was the inventor of those scenes,” says Algarotti,  
 which by the novelty of the manner, drew the eyes of all the  
 curious upon him.”*(n)* Architecture keeping pace with  
 painting, the structure became worthy of its decorations.  
 The teatro Olimpico produced many imitations, and Scamozzi,  
 who completed it, was often employed to execute the chaste  
 designs of his great predecessor Palladio. But Scamozzi was  
 not a servile imitator: he sometimes dared to think for him-  
 self, and the little private theatre of Sabbioneta is an existing  
 proof of his capability of thinking like a man of genius. The  
 happy talents also of Giacomo Torelli appear in the theatre  
 of Faunus; and the noble theatre of Parma, is a splendid  
 monument of the abilities of Giambattista Aleotti.*(o)* Even  
 poets

*(m)* This flattering title is bestowed on Zuccherò by Atanagi, in whose valuable *Raccolta* we find a sonnet in praise of his talents, by Mario Verdizzotti, beginning

Mentre a la dotta man di Frederico  
 La muta poesia si move, e spira  
 In bei coleri, &c.

*(n)* *Essay on the Op.* “Les deux Bibiena, célèbres architectes, et fameux peintres,” says Riccoboni, “actuellement vivans, ont fait voir à toute l’Europe par leurs superbes décorations, que sans machines on pouvoit orner un théâtre; non seulement avec autant de magnificence, mais encore avec plus de vraisemblance qu’avec des machines.” *Reflex. sur les theat. de l’Europ.*

*f.* 35.

*(o)* It has not yet been discovered by what happy art this theatre was so contrived “that, (to borrow the words of Addison) from the very depth of the stage the lowest sound may be heard

trouve," says Riccoboni, "avec un ange, saint Philippe et *SECT.*  
 saint Jacques, des païsans et un parasite qui disent mille *II.*  
 bouffonneries." (q) The more delicate or rather less gross  
 wit of Plautus (q\*) was also relished by the holy fathers.  
 This secret is betrayed by the title-page of an anonymous  
 translation of the *Asinaria* of Plautus, registered in a cata-  
 logue of Italian comedies now lying before me. "*Asinaria*  
*di Plauto. Tradotto in terza rima da incerto, e rappresen-*  
*tata nel monastero di S. Stefano in Venezia. 1528.*" The  
*Antiquario* and the *Fanciulla maritata senza dote*, two in-  
 edited comedies by Padre Giovanni Antonio Bianchi, which  
 were first represented in the convent of the minor ob-  
 servantines of Orvieto were, we may suppose, better calculated

(q) "I remember that once, at the capuchin convent in Rome," says the correspondent whom I have quoted in the preceding note, "they had a piece of buffoonery which was calculated merely to please themselves, with insipid reflections on their uncouth dress, beards and snuffling pronunciation." This "piece of buffoonery" will probably remind the reader of *La Fete de Fous*, celebrated at Christmas, during the middle ages, by the ministers of the collegiate churches of France. Vide *Warton's Hist. of Eng. Poet. vol. i. sect. 6.*

(q\*) If Terence, whose humour is infinitely more delicate than that of Plautus, often shocks "ears polite," how unfit must the productions of the latter be for a monastic theatre! "Térence," says a French critic, "fait rire au dedans, et Plaute au dehors." But, though neither the Italian clergy, nor laity of the sixteenth century, were remarkable for depravity of manners or morals, yet all the grossness of the ancient theatres of Greece and Rome prevailed on the comic stage of Italy during that period. To be convinced of the truth of this assertion, it will only be necessary to cast a rapid glance through the comedies of Machiavelli, D'Ambra and some of their contemporaries. And should any of my readers feel inclined to censure the monks of S. Stefano for suffering the profane and indelicate writings of Plautus to enter their holy walls, let them turn to *sc. 6. act ii.* of the *Mandragola*, and recollect, that Leo X. erected a magnificent theatre for the representation of that comedy, and honored the performance with his presence.

*SECT.* for the place of representation. That they were favourably  
 { *II.* received, I learn from a letter with which Signor Signorelli  
 indulged me. This letter, as well as the *Storia de' Teatri*  
 by the same learned writer, informs me, that twelve tragedies  
 published in 1761 by Bianchi, were represented on the  
 same stage. I shall transcribe the passage. “ Nel convento  
 de' minori osservanti di Orvieto recitaronsi con gran concorso  
 e plauso le dodici tragedie stampate e le due commedie  
 inedite del P. Antonio Bianchi.”

Nor were the Italian nuns denied this elegant indulgence. I once conversed with an Italian ballerino who assured me, (and I had no reason to doubt his veracity) he had borrowed from the ward-robe of a public theatre in a small town on the confines of the kingdom of Naples, stage dresses for the nuns of a neighbouring convent; but as the door was barred against his sex, he could afford me no information respecting the representation for which those dresses were procured. Neither have I met with any dramas, like the *Athalie* and *Esther* of Racine, professedly written for female religious houses. But Signor Signorelli informs me, that at the request of a lady who lately presided in a nunnery in Naples, he furnished some dramas for the private amusement of her “ *colombes timides.*” Amongst these were *la Zaira* et *il Prodigio in America*; the latter written by Signor Signorelli himself; the former a translation or imitation of Voltaire's *Zayre*, a tragedy in which, says the author, “ j'aye osé  
 m'aban-



m'abandonner à toute la sensibilité de mon cœur." It is *SECT.* not my business to enquire here whether a girl covered with II. the roses of youth and breathing love, may safely follow a poet through all the intricate windings of the passions, meeting occasionally the embrace of a feigned lover in private rehearsal or public representation. But this we certainly know, that the nuns of Venice abusing, at length, the indulgence granted them, (*q\*\**) were prohibited the exercise of their theatrical talents, and only allowed to exhibit their persons in the orchestra during the inactive performance of an oratorio. "A Venezia furono pur proibiti," says the Abate Conti "i drammi sacri per l' indecenza della rappresentazione e delle maschere, che talora vi si frammischiacono, e non restarono che gli oratorj in musica, che in lingua latina si cantano ogni anno negli ospitali." (*r*)

But to return: one of the most interesting tragedies of the period under consideration, is the *Solimano* of Count

(*q\*\**) Addison speaks of the theatrical amusements and licentious manners of the Venetian nuns at the time (1701) he visited Venice. "The Venetians," says he, "generally thrust the females of their families into convents, the better to preserve their estates. This makes the Venetian nuns famous for the liberties they allow themselves. They have operas within their own walls, and often go out of their bounds to meet their admirers, or they are very much misrepresented. They have many of them their lovers, that converse with them daily at the grate, and are very free to admit a visit from a stranger." *A.* 72.

(*r*) *Prose e Poesie*, tom. i. *pref.* I was present at the performance of one of those oratorios in the ospedale de' mendicanti in Venice. The subject was the miraculous story of Jonas. The unfortunate prophet was heard to speak, in a smothered voice, and in modulated tones, from the whale's belly, while the instrumental accompaniments imitated the rolling of the waves. Mrs. Piozzi also assisted at the performance of an oratorio in this hospital, or rather conservatory. Vide *Observ. in a Journ. thro' Italy*, *Dub.* p. 123.

*SECT.* Prospero Bonarelli of Ancona. The picture of Turkish manners in this tragedy is allowed to be drawn with great truth; *II.* the style is praised for its elegance and brilliancy; and the catastrophe is artfully concealed during the progress of the fable, and, at length probably produced. Apostolo Zeno speaking of this tragedy says, the style is “nobile, corrente, tiene assai del lirico, ed è mena studiato e faticato di quello dell’ Aristodemo del Dottori.” The *Solimano* was first printed in Florence in 1620,<sup>(s)</sup> and dedicated to Cosmo II. Grand Duke of Tuscany. In 1637 a French translation of this tragedy by d’Alibras appeared in Paris. And in 1746 the original work was republished in the *Teatro Italiano*. The author flatters himself in his dedication, that his subject gives his drama a claim to the protection of Cosmo, because, being covered with Turkish blood, he ought naturally to feel an interest in the misfortunes of the Ottoman empire. It does not appear whether the Grand Duke coincided in opinion with the author.

(s) “This edition,” says Baretti, “is much valued, because of the cuts, by Giacomo Calotti.” In 1658 another edition was published in Cesena, (*per il Neri*), to which are prefixed a poetical epistle to the author by Gio. Battista Strozzi, and several adulatory sonnets, amongst which are two by Ottavio Rinuccini and Gabriello Chiabrera. The sonnet by the latter begins thus:

Questo gentil, che con leggiadri canti  
 Oscura in paragon cigni, e sirene,  
 Oggi in teatri, e sù dorate scene  
 Condanna Turchi a miserabil pianti.

Prospero

Prospero Bonarelli was descended from a long line of *SLA.F.* rich and noble ancestors. In 1480 his family received from II. Sixtus IV. the investiture of the feudatories of Bompiano and the Torrette upon the shore of the Adriatic; and his father was created Marquis of Orciano by Guidubaldo II. Duke of Urbino. Opulent in mental endowments, and devoted to letters, his various productions in prose and verse, have raised him to great literary eminence. Too liberal to submit to the shackles of prejudice, he was one of the first tragic writers of his country who dared to depart so far from the Greek model, as to reject the chorus. He thought that music ill accords with the wailings of the tragic muse,<sup>(t)</sup> and therefore his Solimano, as Signorelli observes, “non ha coro di veruna sorte.” Bonarelli died at an advanced age under the pontificate of Alexander VII. who not only administered spiritual comfort to the expiring bard, but sent him, says one of his biographers, “un balsamo vitale di preservarlo dagli spessi svenimenti che lo assalivano.” Genius seems to have prevailed in the family of our author: his ancestors signalized themselves as well in letters as in arms;<sup>(u)</sup> and his brother Gui-

(t) “Ma con tutto questo pur si truovano tragedie prive del coro cantante, essendovi fra le altre il Solimano del Bonarelli, il quale ebbe opinione, che in niun modo si convenisse alle tragedie di mesto fine.” *Ist. della volg. poes. tom. i. p. 311.* Voltaire entertained the same opinion. See *Mélang. de litt. hist. et poes. Gen. 1776. p. 35.*

(u) See a modest dedication prefixed to the first volume of *Le Rime di divers. nobil. poeti Toscani, raccolte da M. D. Atanagi. Ven. 1565.* The second volume of the copy of this scarce and valuable work which I am so fortunate as to possess, belonged to Raffael Gualtieri, six of whose sonnets enrich the first volume,

dubaldo;

SECT. dubaldo, wrote the celebrated pastoral drama of *Filli di*  
*II.* Sciro. (v)

As I observe Bonarelli associating with Rinuccini, Chiabrera, Bracciolini and other dramatic writers in the celebrated ACCADEMIA DEGLI UMORISTI, I shall take this occasion to dilate a little upon a society to which the Italian drama has many obligations. About the year 1600, some beaux esprits, who assisted at the marriage of Paolo Lucio Mancini, a Roman gentleman, exercised their wit, in the course of the evening, in composing sonnets and epi-

(v) This dramatic pastoral was, I believe, first represented at Sassuolo, the rural retreat of the Dukes of Modena. This palace, which, during a long series of years, was the favourite haunt of the muses, and the scene of several dramatic representations, stands on the Secchia, at the distance of three leagues from Modena. It was once a castle of considerable strength, but the hand of time has softened all its military features, and the pencils of Pibena and Boulanger have been employed to decorate its spacious apartments. Its situation is thus described by Tassoni, who, in the society of his friend Testi, had often indulged in the delicious enjoyment of its pastoral beauties and excellent wines.

Ma dove lascio di Sassol la gente,  
 Che suol de l' uve far nettare a Giove :  
 Là dove è il dì più bello e più lucente,  
 Là dove il ciel tutte le grazie piove ?  
 Quella terra d' amor, di gloria ardente,  
 Madre di ciò, ch' è più pregiato altrove,  
 Mandò &c.

*La Secch. rop. cant. iii. st. 47.*

As the drama which gave birth to this note, and insensibly led me to the embowering shades of Sassuolo, does not immediately fall within my plan, I shall not dwell further upon it : but I cannot dismiss it without expressing my regret at not being able to procure a copy of the author's *Difesa del doppio amore* of his heroine Celia, a nymph who equally enamoured of Amintas and Ni-us, is driven almost to madness by the violence of her double passion, and resolves, in a long soliloquy, (*Ido* iii. s. 1.) on suicide. It is for my fair readers, not for me, to judge whether or not the author has followed nature upon this occasion.

grammatic

grammatic verses, on the ladies who were present. Pleased *SECT.*  
 with this amusement, Mancini, a man of learning and of taste, *II.*  
 invited his guests to a further exercise of their talents. Regular meetings were now established, and the plan of amusement extended. Though the hasty ebullitions of wit were not suppressed or discouraged, the members, says Muratori, chiefly devoted themselves to the composition and recital of beautiful and ingenious (“vaghe ed ingegnosi”) comedies.<sup>(v\*)</sup> At these “merry meetings,” all the principal nobility and gentry of Rome attended. The fame of the academy spread, and the associates were universally denominated “i begli umori.” This name was afterwards changed into that of Umoristi or Humorists, on the theatrical exhibitions giving place to the recitations of poetical compositions on various subjects. The sala, or spacious apartment in which these meetings were held, still existed in the time of Muratori, decorated with the arms of the principal members. Tassoni, a distinguished associate, thus immortalises this academy in the eleventh canto of his *Secchia Rapita* :

Spedì il corriere a Gaspar Salviani  
 Decan de l' accademia de' Mancini.

Having dispatched i begli umoristi, respect for the divine bard who undertook to “justify the ways of God to men,”

(v\*) *Vita del Tassoni* prefixed to the 2nd ed. of *La Secchia rapita*, mod. 1744.

induces


SECT. induces me to notice in this place, two tragedies of inferior  
 II. merit, to which it is supposed he was indebted.

Gio. Batista Andreini, a strolling player who was born in Florence in 1578, published at Milan in 1613, (w) a rappresentatione entitled *Adamo*. From this “spirited though irregular and fantastic composition,” it is the opinion of Mr. Hayley that the fancy of Milton caught fire.(x) Therefore this elegant biographer and able vindicator of the injured memory of our great epic poet, has not only done Andreini the honor to analyze his drama, but to translate with spirit, elegance and fidelity, some of its most brilliant passages. In one of these, the course of a river is described with a richness of fancy and a “dance of words,” that prove Andreini to have been endowed with no common poetic powers. Mr. Hayley will, I hope, pardon the liberty I am about to take in in-

(w) *Ad istanza di Gervasio Bordonì libraro.* A copy of this Italian rarity, and the Florinda of the same author, are in the noble collection of the Earl of Charlemont. And, through the friendship of Prince Giacomo Giustiniani, the accomplished governor of Perugia, I am now in possession of a small edition of the *Adamo*, published in *Perugia*, 1641, *per il Bartoli*, with a dedication, by the author, to Cardinal Spada, dated *Perugia li 25. Aprile, 1640.* The frontispiece exhibits a view of the garden of Eden.—Eve, instigated by the serpent, offers the fatal apple to Adam, who declines it, and points to heaven,—birds and beasts appear in the back-ground. Subjoined to the drama are, “Ordine per rappresentare con grandissima facilità l’*Adamo.*” Besides the edition just described, and two at Milan (1613 and 1617) another appeared in *Modena*, 1683. 12mo. Yet this drama was so little known in England a few years since, that its existence is denied by Mr. Mickle, the admirable translator of *The Lusiad*: indeed he even seems to coincide in opinion with some Italian literati who declared, that “no such author as Andreini was known in Italy.” See *Diss. on the Lusiad*, p. 323. *Dub.* 1791. (*note.*)

(x) *Life of Milton*, 2nd ed. *London*. 1796. p. 257.

dulging

dulging the English reader with his exquisite translation of *SECT.*  
*II.*  
 the passage to which I allude. 

Eva, se' l venir meco,  
 Hor t'agrada, mostrarti amica, intendo  
 Cosa non più veduta;  
 Cosa si vaga, che per meraviglia  
 Inarcherai le ciglia;  
 Mira, sposa gentile, in quella parte  
 Di così folta, e verdeggiante selva  
 Dov' ogni augel s' inselva  
 La dove appunto quelle due sì bianche  
 Colombe vanno con aperto volo;  
 Ivi appunto vedrai (o meraviglia)  
 Sorger tra molli fiori  
 Un vivo humore, il qual con torto passo  
 Si frettoloso fugge  
 E fuggenda t' alletta,  
 Ch' è forza dir ; ferma bel rivo, aspetta;  
 Quindi vago in seguirlo  
 Tu pur il segui ; ed ei come s' avesse  
 Brama di scherzar teco,  
 Fra mille occulte vie depinte, herbose  
 Anzi note a lui sol celato fugge:  
 Poscia quand' egli ascolta,  
 Che tu t' affligi, perche l' hai smarrito  
 Alza la chioma acquosa, e par che dica  
 A gorgogliar d' un riso,

Y

Segui

SECT.

II.

Segui pur segui, il molle passo mio,  
 Che se godi di mi, con te scherz'io;  
 Così con dolce inganno alfin ti guida  
 Sin a l' estrema cima  
 D' un praticel fiorito, ed egli allhora,  
 Con veloce dimora,  
 Dice; rimanti; addio, già, già, ti lascio  
 Poi si dirupa al basso  
 Ne seguirlo potendo humane piante  
 Forz' è che l' occhio il segua; e la tu miri  
 Come gran copia d' acqua in cerchio angusto  
 Accoglie in cupa, e fruttuosa valle  
 D' allor cinta, e d' ulive,  
 Di cipressi; d' aranci, e d' alti pini;  
 Il qual limpido humore, a i rai del sole,  
 Sembra un puro cristallo:  
 Quind' è che nel bel fondo  
 Nel cristallin de l' onda  
 Tralucer miri ricca arena d' oro  
 Ed un mobile argento  
 Di cento pesci, e cento:  
 Qui con note canòre,  
 Candidi cigni a la bel onda intorno;  
 Fanno dolce soggiorno  
 E sembran gorgheggiando a l' aura dire  
 Qui fermi il pie chi brama à pien gioire.(z)

(z) This beautiful description is considerably amplified in the edition of the *Adamo* published at *Perugia*, 1641. As this edition is even more rare than that of *Milan*, 1613, I shall give the whole passage in the *Append. See No. IX.*





Eye, if to walk with me  
It now may please thee, I will shew thee, love,  
A sight thou hast not seen,  
A sight so lovely, that in wonder thou  
Wilt arch thy graceful brow;  
Look thou, my gentle bride, towards that path  
Of this so intricate and verdant grove,  
Where sit the birds embower'd;  
Just there, where now, with soft and snowy plumes,  
Two social doves have spread their wings for flight;  
Just there thou shalt behold (O pleasing wonder!)  
Springing amid the flow'rs,  
A living stream, that with a winding course  
Flies rapidly away,  
And as it flies allures,  
And tempts you to exclaim, sweet river, stay;  
Hence, eager in pursuit,  
You follow, and the stream, as if it had  
Desire to sport with you,  
Thro' many a florid, many a grassy way,  
Well known to him, in soft concealment flies;  
But when at length he hears  
You are afflicted to have lost his sight,  
He rears his watry locks, and seems to say,  
Gay with a gurgling smile,  
Follow, ah follow still my placid course,  
If thou art pleased with me, with thee I sport;  
And thus, with sweet deceit, he leads you on

## SECT.

## II.

To the extremest bound  
 Of a fair flow'ry meadow, then at once,  
 With quick impediment,  
 Says, stop, adieu, for now, yes, now I leave you,  
 Then down a rock descends;  
 There, as no human foot can follow farther,  
 The eye alone must follow him, and there,  
 In little space, you see a mass of water  
 Collected in a deep and fruitful vale,  
 With laurel crowned and olive,  
 With cypress, oranges, and lofty pines;  
 The limpid water in the sun's bright ray  
 A perfect crystal seems;  
 Hence in its deep recess,  
 In the translucent wave  
 You see a precious glittering sand of gold,  
 And bright as moving silver  
 Innumerable fish;  
 Here with melodious notes  
 The snowy swans upon the shining streams  
 Form their sweet residence,  
 And seem in warbling to the wind to say,  
 Here let those rest who wish for perfect joy.

HAYLEY.

I shall now present the reader with the delineation of an archangel by the hand of our author.

O tù,

SECT.

II.



O tú, che forse di rubin celeste  
 Vesti lorica ardente,  
 Forte archangelo sacro  
 Guerrier forte, e pietoso, e l' aureo crine,  
 Ti copre de be' raggi, e no lucente  
 Con la destra vibrando asta vittrice,  
 E con la manca man libra aurea ergendo  
 Chiudi le ricche d'or dipinte piume,  
 E volgi mite il guardo  
 A chi prostato al suol t' onora, e cole.

O thou that seemst with rubies of the sky,  
 To deck thy radiant mail,  
 Prime of the dazzling bands on high,  
 Celestial warrior, hail !

A crest of floating gold thy helm adorns,  
 The beam of conquest in thy right hand burns,  
 Thy left Astrea's scales obey,  
 And, in mid air suspended, play.  
 O close thy plumes, and look benignant down  
 On us that here below thine awful presence own.

If the colours of Andreini were not “dipp'd in heaven,” they are, however, unquestionably glowing, and can only suffer a diminution of lustre, by being contrasted with those of Milton. In both poets we find plumes sprinkled with gold, and a warlike, or regal ornament confining the flowing ringlets of the hair. But in the angels of Milton we seem to behold

*SECT.* behold some of those beautiful forms which encircle the  
11. throne of the Almighty. (*a*)

The edition of the drama under consideration, which was printed at Milan in 1619, is entitled, *Sacra Rappresentazione*, and dedicated to Mary de' Medici, (*b*) in whose train the author travelled into France. Each scene is embellished with an head piece "esprimente al vivo gli affetti, e le cose si contengono in essa." Carlo Antonio Procaccino, we are told, "fece le figure, ed honorò doppiamente l'autore co' l suo ritratto, eternando se stesso, se non l' opera, che poco merita, ed uccidendo la morte con lo strale finissimo del suo pennello."

From an ample life of Andreini by count Mazzuchelli, it appears, that he was a prolific writer. (*c*) The learned  
count

(*a*) It is the opinion of Mr. Hayley that the various effusions of the pencil which Milton received in Italy, served to enrich his fancy. *Life of Milton*, p. 268. This conjecture is equally ingenious and well-founded. Several of the immortal works of Guido, Raffaello and Michaelangelo may be traced in the *Paradise Lost*;—I will instance the sublime descriptions of the creation in the third book, (*line* 708, 719) which seems to have been copied from the same subject, as treated by Raffaello, in the gallery of the Vatican, called "la Bibbia di Raffaello." It may indeed be said of Milton, without exaggeration, that he returned from his travels

fraught

With all that Florence knew and taught;  
 With all that Buonarrotti dar'd;  
 With all of heaven that Raffaele shar'd;  
 With Guido's grace, and Rosa's fire, &c.

BOARD.

(*b*) As this dedication throws some light on the history of the life and writings of Andreini, it is given in the *Appendix*, No. VIII.

(*c*) Andreini has been denominated, in contempt, a stroller. But it should be remembered, that in his time there was no permanent public theatre in Italy, and that consequently a player,  
in

count gives a list of thirty of his various productions, which form, as Mr. Hayley observes, a singular medley of comedies and devout poems. Of these productions I have only seen the *Adamo* (which we have already noticed) and the *Florinda*, printed at Milan in 1606. (*d*) The scene of the latter is laid in Scotland, and the story drawn from the annals of that country. A chorus composed of Scottish nymphs (*ninfe scottese*) fills up the intervals between the acts with odes à la grecque, but without the fire of their model. One of the rude engravings which embellish this work, is a portrait of the author. (*e*) And amongst the little adulatory poems prefixed to it, is one addressed to the wife of Andreini, who, like his mother, was an admired actress; (*f*) but whether she

SECT.  
II.

in order to live, must stroll. However the term *istrione*, or stroller, is not such an opprobrious appellation with the Italians, as with us: some of their best performers bear, at this day, that denomination.—The learned reader need not be told that the term *istrione* is derived from the Tuscan word *hister*. Hence *histriones*. Rome owes its stage to Tuscany. On occasion of a pestilence, (A. U. 390) the Romans were admonished to avert the anger of the gods by plays; and actors were then first brought from Etruria to Rome.

(*d*) In the title-page Andreini styles himself “*Comico fedele*.”

(*e*) A faithful copy of his portrait is placed at the head of this section.

(*f*) The mother of Andreini, says Mr. Hayley, “was an actress highly celebrated for the excellence of her talents, and the purity of her life; she appeared also as an authoress, and printed a volume of letters and essays, to which two great poets of her country, Tasso and Marini, contributed each a sonnet. Her memory was celebrated by her son, who published, at her death, a collection of poems in her praise.” *Life of Milton*, p. 263. Her several productions were published under the name of *Isabella Andreini, Comica Gelosa*. Her *Mirtilla* first appeared in *Ferrara*, 1588; and in 1601, a collection of her Rime was published in *Milan*. She died in 1604.—Francesco Andreini, the father of our author, was also a player and a writer. He was called *il capitano Spavento*, from the excellence of his performance in that character. And when the works of his friend and fellow-comedian, Flaminio Scala, were collected for publication, he contributed the preface.

knew.

*SECT.* knew, like her “ *accompagnare ad un’ arte riputata universalmente pericolosa*” says Crescimbeni, “ *per l’ onore delle donne, una somma castità, e un costume innocentissimo,*” is not recorded.—Let us now attend to “ *a brother of the craft*” while he draws the literary character of our author. “ *Outre les tragi-comedies Espagnoles,*” says Riccoboni, “ *nos comedians Italiens donnerent quelques comedies écrites, et Gio. Battista Andreini detto Lelio en composa lui seul au nombre de dix-huit, selon le recueil de la Dramaturgia del’ Allacci ; je ne les ai pas mises dans mon catalogue, parce-que je ne pouvois y mettre que les bonnes comedies régulières du bon siècle, et celles d’ Andreini ne pouvoient pas certainement avoir place parmi les bons ouvrages : elles se sentent toutes de la decadence du goût, et quelques-unes que j’ai sont extrêmement obscenes. Quoi qu’il en soit Gio. Battista Andreini étoit un homme d’ esprit et de lettres, et je suis persuadé que s’ il avoit vécu cinquante ans devant, il auroit suivi le chemin des autres, et que nous aurions de lui quelque bonne comedie ; mais enfin il étoit auteur et comedien, il ne pouvoit pas écrire autrement que les beaux esprits de son tems faisoient, et que son intérêt lui conseilloit.*”

After the regions of conjecture have been so happily explored for the origin of the *Paradise Lost*, by some of the most distinguished writers of the present age, (5) it may seem great presumption to offer any thing further upon the subject. But I hope I shall be heard with indulgence when I venture

to

to declare, that the point seems to have been, in a great degree, decided long since by Voltaire. This celebrated foreigner, who first directed our notice to Andreini, seems to relate a fact—he undoubtedly offers no conjecture. These are his words :

SECT.  
II.

“ Milton, as he was travelling through Italy in his youth, saw at Florence a comedy called *Adamo*, written by one Andreini, a player, and dedicated to Mary de Medicis, queen of France. The subject of the play was the Fall of Man ; the actors, God, the devils, the angels, Adam, Eve, the Serpent, Death, and the seven mortal sins : that topic, so improper for a drama, but so suitable to the absurd genius of the Italian stage (as it was at that time) was handled in a manner entirely conformable to the extravagance of the design. The scene opens with a chorus of angels, and a cherubim thus speaks for the rest :—‘ Let the rainbow be the fiddle-stick of the fiddle of the heavens ! let the planets be the notes of our music ! let time beat carefully the measure, and the winds make the sharps, &c.’ (g) Thus the play begins, and every scene rises above the last in profusion of impertinence !

“ Milton pierced through the absurdity of that performance to the hidden majesty of the subject, which, being altogether unfit for the stage, yet might be (for the genius of Milton, and for his only) the foundation of an epic poem.

(g) The better judgment of the author determined him to omit this chorus in a subsequent edition of his drama : accordingly it does not appear in that of *Perugia*, 1641.

SECT. "He took from that ridiculous trifle the first hint of the  
 II. noblest work, which human imagination has ever attempted, (b) and which he executed more than twenty years after."

This is the simple relation of a tradition which was probably current in England at the time it was visited by Voltaire; a period at which, it may be presumed, some of the contemporaries of Milton were living, for he was then only about fifty years dead. Milton, with the candour which is usually united with true genius, probably acknowledged to his friends his obligations to the Italian dramatist, and the floating tradition met the ardent enquiries of the French poet. (i) But it was reserved for Mr. Hayley to discover the obscure hand which assisted Milton in raising the humble Adam to the lofty rank of an epic personage. This leads me to the other drama to which I have alluded, and which is thus entitled:

La Scena Tragica d'Adamo ed Eva, estratta dalli primi tre capi della sacra Genesi, e ridotta a significato morale da Tro-

(b) We are indebted to a similar circumstance for the *Amita* of Tasso. It was, says Serassi, at the representation, (1567) of lo Sfortunato of Agostino Argenti in Ferrara, that Tasso first conceived the idea of writing a pastoral drama. Vid. *pref.* to Bodoni's beautiful ed. of the *Amita*. *Græp.* 1789. *pag.* 3. The principal character was performed on this occasion, by Verato, who was, says my author, commonly reputed the Roscius of his time.

(i) If we were certain that Voltaire had read the sacred drama of Andreini, we might safely venture to conclude that his assertion was founded in conjecture. But from his denominating a mystery, or *rappresentatione*, "a comedy," it would seem he had either inspected it very carelessly, or not at all. Besides, instead of every scene rising "above the last in profusion of impertinence," the piece in question contains some scenes that would not disgrace a writer of much greater dramatic powers than Andreini could boast.



ilo Lancetta Benacense.(k) It is possible, says Mr. Hayley, *SECT.*  
 that the author of this work first threw into the mind of II.  
 Milton the idea of converting Adam into an epic personage.  
 This ingenious conjecture he supports by the following passage in Lancetta's address to the reader.

“ One night I dreamt that Moses explained to me the mystery, almost in these words ;

“ God reveals himself to man by the intervention of reason,  
 “ and thus infallibly ordains that reason, while she supports  
 “ her sovereignty over the sensual inclinations in man, and  
 “ preserves the apple of his heart from licentious appetites, in  
 “ reward of his just obedience transforms the world into Paradise.—Of this were I to speak, assuredly I might form  
 “ an heroic poem worthy of demi-gods.”

“ It strikes me as possible, (continues Mr. Hayley) that these last words assigned to Moses in his vision by Troilo Lancetta, might operate on the mind of Milton like the question of Ellwood, and prove, in his prolific fancy, a kind of rich graft on the idea he derived from Andreini, and the germ of his greatest production.”

As Mr. Hayley also gives an analysis of *La Scena tragica d'Adamo ed Eva*, it will not, I presume, be thought necessary to dwell longer in this memoir on two productions so particularly noticed in a work that is likely to endure as long as the language in which it is written. But I shall take leave to

(k) *Vex.* 1644.

SECT. observe, that Andreini and Lancetta were not the first Italian  
II. writers who dramatized the story of Adam and Eve. I find it recorded by a critic and antiquary of whom Italy has reason to be proud, (l) that “nel Friuli nell’ anno 1304. si rappresentarono dal clero e dal capitolo la creazione d’Adamo ed Eva.”—It has been observed, that in the two dramas which we have been just considering, Satan and Lucifer are distinct personages. Where this distinction arose, I am not prepared to determine; (m) but I recollect to have read an account of a dramatic representation of The Passion, exhibited at Paris in the year 1402, in which Satan appears limping upon the stage in consequence of a severe beating which he had received from Lucifer for failing to tempt our Saviour upon the “high mountain.”

Though I decline analyzing La Scena Tragica d’Adamo ed Eva, some account of the author will probably be expected: As Lancetta denominates himself Benacense, it is presumed he was a native of that part of the riviera of Salò, on the lago di Garda, which is called Tosolano, and whose inhabitants are stiled Benacenses, from Benacus, the ancient name of the lake. (n) He was, he modestly declares, neither a

(l) *Marat. Antiq. med. ævi. tom. ii.*

(m) This distinction does not seem to prevail on the Spanish stage: at least we find an union of both characters in the inimitable comedy of El Diablo Prédicador.

(n) “La patria del Lancetta par,” observes an intelligent correspondent, “che fosse Tosolano, terra grossa della riviera di Salò nel veneziano, la quale latinamente si disse Benacus, come il lago, che le siede vicino, e i cui popoli si dissero Benacenses.” Alamanni, following Virgil, calls the lago di Garda, “il Benaco.” *Colivaz. lib. i.*

poet,

poet, nor an orator,—“poeta non son’ io, ne oratore;”—but I SECT.  
 am willing to believe he was a good man, and that it was ra- II.  
 ther his virtues than his talents which recommended him to  
 the accomplished family of Gonzaga, of which he seems to  
 have been a protégé. Such is the deep obscurity in which  
 this author is buried, that the most sedulous enquiry has not  
 led to the discovery of any authentic notices concerning him.  
 His drama is slightly mentioned by Allacci, who supposes it  
 to be his only production. (o)

Besides the dramas of Andreini and Lancetta, Mr. Hayley seems to think that Milton had obligations to the *Angeleida* of Erasmo di Valvasone, a noble Venetian of an amiable character and considerable poetic powers, who devoted a large portion of a long life, embittered by infirmities, to elegant literature, in his noble castle of Valvasone, (p) amidst the bleak and barren mountains of Friuli. “Several passages in *Valvasone*,” says the charming biographer of our divine bard, “induce me to think that Milton was familiar with his work.” I am happy to find a poet thus honourably introduced to our notice, entitled to a place in this little memoir. Besides the poems of *Angeleida* and the *Caccia*, the romance of *Lancillotto*, a collection of *Rime*, and a translation of the *Thebais* of Statius in ottava rima, Erasmo made the tearful subject of *Electra* his own, by his excellent translation of the *Electra* of

(o) *Drammat.* p. 283.

(p) Valvasone is mentioned, but not described in the *Italia liberata*, lib. x.

Sophocles,

*SECT* Sophocles, a work executed with “ tanta franchezza, e nobilità di stile,” says Crescimbeni, “ che se non pareggia il testo, se ne ha da imputare la nostra favella, e non già il traduttore.”(q) This tragedy first appeared in Venice in 1588. Having sought in vain for a copy of this admired work, I cannot, as I would wish, exhibit a specimen of it; but in order to show our author’s powers in the lighter species of poetry, I shall transcribe from his Rime, the following

### SONETTO.

Ben poteva io, o Elettra, esser più lento  
 A far udir sù l' Arno il tuo gran pianto,  
 S' altri devea di maggior prova intanto  
 Farlo a noi chiaro con più dotto accento.  
 E ben puoi tu, col genitor tuo spento  
 Lacrimar anco il tuo scemato vanto,  
 E'l mondo teco, che sì nobil canto  
 Aspettando, pendea già' tutto intento.  
 Ma tù, spirto sovrano, c'hai voce, e modi  
 Da formar carne fortunato, e degno,  
 Del Sofocleo coturno, à che ti arresti?  
 Che s'io precorsi temerario al segno,  
 Non giunsi: ed oh secondo a le tue lodi  
 Pur da lungi venir Febo a me presti!

(q) If this praise be merited, Erasmo seems to have attained the object at which, according to M. Mirabaud, every translator should aspire---that is, “ de cacher ses fers, et s'il se peut qu'il les couvre de fleurs. *Prefac. au Jerus. délivré.*” M. Mirabaud himself, however, not only hides but breaks his chains, and often wanders from his author.

The

SECT.

II.

The bard, Electra, whose presumptuous voice  
 Mimick'd in Arno's vale thy plaintive strain,  
 Had check'd his note, if from the muses fane  
 Superior chords had charm'd the list'ning skies.  
 Thou and thy slaughter'd sire, with mutual sighs,  
 May weep to see your antient vaunt how vain;  
 The world may weep that watch'd with anxious pain  
 The mighty birth, and hop'd the glorious prize.  
 But thou,(r) superior mind, whose descant bold  
 Can match the music of that noble theme  
 By Sophocles renown'd, ah why so slow?  
 Tho' thy precursor in the lists I seem  
 Short of thy praise, I but aspire to hold  
 A second place, if Phœbus grant my vow.

Without staying to apologize for this little deviation from chronological order, I shall resume the thread which I dropped while my eyes were turned upon the bard of Eden.

In the year 1614, Ridolfo Campeggi, a gentleman of Bologna, introduced, once more, upon the Italian stage, the cruel tyrant of Salerno. I shall select from the *Tancredi* of this author, the description of Gismonda weeping over the heart of her lover,(s) in order to afford the reader an opportunity

(r) The person apostrophised in this sonnet is Giulio Guastavini, a Professor in the university of Pisa, who "stava," says Crescimbeni, "tessendo una tragedia intitolata Elettra, la quale non sappiamo, se la finisse, e uscisse alla luce." *tom. v. p. 72.*

(s) Manni informs us that Francesco di Michele Accolti of Arezzo, composed a capitolo upon this pathetic circumstance in the story of Guiscardo and Gismonda, of which a

*SECT.* tunity of comparing it with the highly finished picture of  
 { *II.* } Dryden. (*t*)

*Gis.* Che per opra del padre  
 Veggiami fra le mani  
 Farsi il cor di Guiscardo  
 Spettacolo infelice, a gli occhi lassi.  
 E ch'io morir non possa :  
 O ciel ben'è pur troppo  
 D'ogni miseria (oime) miseria estrema :  
 Questo, ch'io miro in questo  
 Empio vaso, anzi dura  
 Tomba de l'alma mia ;  
 E pur di quel bel seno  
 L'innamorado core :  
 Che così spesso al vento  
 De' miei caldi sospiri,  
 Sospiró dolcementi :  
 Che mille volte al suono  
 De' miei lamenti espresse  
 Affetti di speranza, e di pietate :  
 Che sempre volontario ardito espone  
 (Per aquistarmi amante)

MS. copy is preserved in the Riccardi library. *Ist. del. Decam. p. 257.* But this indefatigable commentator does not seem to have known, that the capitolo in question was published at Florence in 1518, amongst the "capitoli and stramboetti" subjoined to the Virginia of Bernardo Accolti. I am, however, inclined to think, that Manni never saw this edition of Virginia, and that he erroneously refers it to the year 1513. *Ibid. p. 239.*

(*t*) See *Scgiomonda & Guiscardo, a tale from Boccace*, in Dryden's *Fables*.

A i rischi de la morte  
La generosa vita :  
Ahi che (misera) è desso, e nel mirarlo  
Fatto de gli occhi lagrimoso oggetto,  
Non mi si squarcia il seno?  
O sen d'alpestre marmo,  
Che non commovi l'alma?  
O alma di macigno,  
Che non sgorghi da gli occhi  
Un diluvio di pianto?  
Altro più vivo segno  
Del mio cupo dolore,  
Che di lagrime sole, attende, e brama:  
Questo da la sua fede,  
Per amor mio divolto,  
E fradicato core:  
Non più voci (o mia lingua)  
Non più pianto (mie luci)  
Ma ben da voi s' aspetta,  
Da voi, che sostenete il mio sostegno,  
Timide mani hormai ferite, e sangue :  
Poiche, se il ferro tolse  
La vita, a la mia vita :  
Ben' è ragion, e che il ferro  
Dia morte, a la mia morte ;  
Ma (lassa) e con qual forza  
Potrò essequir la destinata impresa,  
Se l' amara veduta

SECT.

II.

Di questo cor sanguigno  
 Mi toglie ogni possanza?  
 Ah! che sento mancar mi;  
 O qual sudor di cielo  
 Già fammi tutta un ghiaccio?  
 Deh che fiere punture  
 Mi trafiggono il petto;  
 Questa è l' atroce doglia,  
 La doglia, che s' accampa, e si ristigne,  
 Con assedio di morte, intorno il seno:  
 O me felice in tanto  
 Se farà il duol, quel che non può la mano.  
 Sento, sento ben' io,  
 Che si raccoglie in fretta  
 Sù le smarrite labbra  
 Lo spirto tormentato;  
 Per dare (oime) quei freddi  
 Baci, che pur si danno  
 Da bocca innamorata a bocca amante  
 (In quello estremo tempo  
 De l' ultimo congedo)  
 A questo, in cui di novo  
 Le sconsolate luci io pure affiggo;  
 Più del mio proprio cor diletto core.  
 Prendi adunque, e gradisci  
 (O del verde bramare arida speme)  
 Questi baci, che lieta  
 A la soave bocca destinai,

Per



SECT.

II.

Per tuo dolce conforto  
 O core, che m' anelli,  
 Io ti miro, e non moro?  
 Io non moro, e sei morto  
 Sfortunato consorte? e di tua mori  
 Pur troppo veggio, un così amaro segno?  
 Ahi, ch' io mi vengo meno, ah! chi pietoso  
 Mi porge aita? o mia nutrice; o voi  
 Amate damigelle, soccorrete,  
 La cadente Gismonda: io moro, io vegno;  
 Aspettami Guiscar.—(u)

Poetry has seldom offered a finer subject to her sister Painting, than the situation which we have just exhibited. Correggio indeed has done it ample justice; but the vulgar mind of Hogarth was incapable of conceiving the appro-

(u) Here Gismonda should have died: under such circumstances the fatal bowl was not necessary. However, as the author was obliged, by imperious custom, to extend his play to five acts, Gismonda not only revives, but lives on during two long acts, and at length terminates her existence by the mean of poison. It is true the author follows Boccaccio; but he ought rather, as a dramatic poet unshackled by historic truth, to have followed nature. How much more pathetic is the death of Gabrielle de Vergi, the mistress of the unfortunate Raoul de Coucy! “La dame leva le disner, et s'en alla en sa chambre, faisant moult grant douleur; et plus avoit de douleur qu'elle n'en monstroït, la chere. Et en celle douleur, à grands regrets et complainte de la mort de son ami, fina sa vie et mourut.” This is the simple relation of an old chronicle, written in 1380, of which the Duke de la Valliere, in his romance, has caught all the pathos, and happily expressed it in two lines.

En prononçant. . . . *Je vous adore,*  
 Un froid mortel saisit ses sens.

See *Mem. hist. sur Raoul de Coucy*, a little work, equally curious and elegant, printed at Paris 1781, tom. i. p. 107. tom. ii. p. 106.

SECT. priate expression.(v)—Campeggi died in Bologna, 1624.  
 II. universally lamented.(w)

In 1646 died Count Fulvio Testi, whose *Isola d'Alcina*(x) had for some time engrossed the public attention. This drama is praised for the simplicity of the plot; but the author by the frequent use of rhyme, and the frequent introduction of airs, is accused of having departed too far from the solemn dignity of tragedy. But in this he only endeavoured to gratify the prevailing taste of his country; for “il secolo,” says Signorelli, ammolito e stanco dal piagnere colla severa tragedia giva desiderando i vezzi della musica in ogni, spettacolo.”(y) This rage for music, thus favoured by Testi, gave birth to the Opera, and now

(v) The *Sigismonda* of Hogarth, which I once saw, appeared to me, as she did to Lord Orford, “no more like *Sigismonda*, than I to *Hercules*.” *Anecd. of Paint. in Eng.* vol. iv. p. 167. *Lond.* 1782. oct.

(w) A dramatic pastoral, (*Filarmino*. Ven. 1618) by Campeggi, now lies before me, with intermedij da musica, in which Echo is introduced as she is described in *Cynthia's Revells*,

Enrich with vocall and articulate power.

Baretti, having enumerated some of the best pastoral dramas, proceeds; “to these our harmless nuns join the *Filarmino*, the author of which I do not at present recollect.” *Acc. of Italy*, vol. i. p. 181.

(x) The only edition of this drama that has met my observation, is that inserted in the *Poesie Liriche* of the author. Ven. appresso li Prodotti, 1678.

(y) Thomson, in an apostrophe to Oppression, attributes the prevalence of the passion for music among the Italians to a different cause.

By thee relentless seiz'd their better joys,  
 To the soft aid of cordial airs they fly,  
 Breathing a kind oblivion o'er their woes,  
 And love and music melt their souls away,

a race

a race of heroes fill'd the stage  
 Who rant by note, and thro' the gamut rage;  
 In songs and airs express their martial fire,  
 Combat in trills, and in a fugue expire.(z)

SECT.

II.

Ariosto, who delivers the prologue to this tragedy, is made to lament the softness of the age no longer able to bear the sight of the fatal bowl, or reeking dagger, upon the stage.

Ma d'ogni sangue immaculate e pure  
 Sian l'italiche scene, e bastin solo,  
 Per destare in altrui pietade e duolo,  
 D'amante cor le non mortal sciagure &c.(a)

In this beautiful little drama there are two chorusses;—one composed of knights transformed into different animals by Alcina, and another consisting of the female attendants of

(z) Voltaire, with his usual vivacity, observes, that “le beau monstre de l'opéra étouffe chez eux, (the Italians) Melpomène; et il y a tant de castrati, qu'il n'y a plus de place pour les Esopus, et les Roscius.” *Rep. à M. de la Lindelle.* And Dr. Burney, with all his fondness for music, candidly acknowledges, that “the passion for dramas in music has ruined true tragedy” in Italy. *Pres. Stat. of Music in Fran. and Ital. p. 207.*

(a) It was probably in compliance with this change in the public taste, that Vincenzo Giusti only narrates all the shocking circumstances attending the death of the hero of his tragedy of *Hermite*, (*Ven. 1608.*) In the former age, this bloody spectacle would have been exhibited on the stage. Gio Battista Alferi observes the same delicacy in regard to the nice feelings of the auditory, in his *Hippanda*. (*Bres. 1614.*) This tragedy, which seems to have escaped the notice of every historian of the Italian stage whom I have consulted, has much merit, particularly in the manner of treating its praternatural characters. The *voce dal tempio*, which addresses the supplicants in the 2d scene of Att. iv. must have an awful effect in representation.

the

*SECT.* the enchantress. The latter is stationary; but the former  
*II.* only appears occasionally. The chorus of enchanted knights,  
 who lament their

dura sorte

Perder la vita, e non trovar la morte,

conclude the piece with the following

#### BALLETTO.

Quando da l' onde  
 Le chiome bionde  
 Alza il rettor del lume,  
 Sù per la riva  
 Aura lasciva  
 Suol dispiegar le piume,  
 Al dolce spirto  
 Curva ogni mirto  
 La cima sibilante;  
 E rugiadosa  
 Apre ogni rosa  
 Il sen porporegiante.  
 Dal leggier fiato  
 Ne reo agitato  
 Increspa i falsi argenti;  
 E per li quieti  
 Campi di Teti  
 Danzano i muti armenti.

Miser

Miser nocchiero,  
Ch' al lusinghiero  
Venticel presta fede,  
Scioglio le vele,  
E l' infedele  
Onde co' remi fiede.  
Ma non inchina  
Ne la marina  
Del mauro atlante il giorno,  
Che procelloso  
Che tempestoso  
Freme Nettun d' intorno.  
Or scende, or poggia  
Ad orza, à poggia  
L' abbandonato pino:  
Al fine affonda  
Dentro à quell' onda,  
Ove scherzò il mattino.  
Folle quell' alma  
Che crede à calma  
Di femminile amore;  
In un momento  
Veste il contento  
Abito di dolore.  
Quella bellezza,  
Ch' or t' accarezza,  
T' anciderà frà poco  
Che non pietade

SECT.

II.

Nè fedeltade  
 In cor di donna hà loco.  
 Splendete ardete,  
 Quanto sapete,  
 Lusinghiere pupille,  
 Ch' aver ricetto  
 In questo petto  
 Non pon nove faville.  
 Ridete, ò labbri,  
 E i bei cinabbri  
 Promettan gioia, e pace,  
 Il cor tradito  
 Sà, che l' invito  
 È perfido, e fallace.  
 Beltà sincera,  
 Dolcezza vera  
 Sol colà in cielo alberga.  
 Deh, vesti l' ale,  
 E à l' immortale,  
 Magion l' anima s' erga.

When o'er the wave  
 From ocean's cave  
 Ascends the "bright-hair'd youth of morn,"  
 Along the vale  
 The wanton gale  
 Skims light, on busy pinions borne.  
 Yon myrtle grove,  
 The breath of love

Thro'

Thro' all its whisp'ring files obeys,  
Each dewy rose  
Its bosom shows,  
And every glowing tint displays.  
The light-wing'd breeze  
Salutes the seas,  
And curls the flood in crisped smiles ;  
O'er the smooth plains  
Where Thetis reigns,  
Her shoals disport in wanton wiles  
Unhappy he  
Who puts to sea  
Confiding in her faithless gale.  
Whose oar divides  
The limpid tides  
While flatt'ring breezes court the sail.  
But, ere the day  
With purple ray  
Retires beyond the western bound,  
Stern Neptune raves  
With dashing waves  
While tempests sweep his ample round.  
Now low, now high,  
Twixt sea and sky,  
To north and south the vessel borne,  
At length divides,  
And drinks the tides  
That kiss'd her keel at early morn.

SECT.

II.

So weak the mind  
 Which hopes to find  
 In woman's love a voyage fair ;  
 One moment sees  
 The smiles of peace  
 To frenzy turn'd, or dark despair.  
 That syren smile  
 Whose sweets beguile  
 Your ravish'd sense, will pierce your breast:  
 Nor loyalty,  
 Nor pity's plea,  
 Within a female heart can rest.  
 Alluring eyes  
 Where Cupid plies  
 His burning shafts in ev'ry smile ;  
 Your magic spells  
 My heart repels,  
 No sparkles wake the funeral pile.  
 Ye lips so sweet,  
 That breathe deceit,  
 Yet promise peace and lasting joys ;  
 The ransom'd heart  
 Eludes your art,  
 And all your proffer'd sweets defies.  
 The perfect fair,  
 And joy sincere  
 Are only to be found above —

Thither



Thither aspire  
On wings of fire,  
And seek the feat of joy and love.

SECT.  
II.

This chorus will probably remind the reader of the canzoni a ballo. (*b*) The measure is the same; and that it was intended,

(*b*) Of this airy measure, a specimen is given in Mr. Roscoe's *Life of Lorenzo de' Medici*, vol. i. *Append.* N. XII. drawn from a little collection of Canzone published at Florence in 1568, and attributed to Lorenzo and his friend Politiano. From a collection of ballads, songs, &c. printed, without date, at Modena, and now lying before me, I shall transcribe a canzone a ballo by an inferior hand, not only to exhibit to my readers a specimen of such productions, but to show the kind of poetry which formerly vocalized the streets of Modena.

## CANZONE.

Ogni cosa vince amore  
Non bisogna contrastare  
Non si può con lui durare.  
Che gli è troppo gran Signore,  
Ogni cosa vince amorè.

Il serpente ch' è sì fiero  
Tutto d' ira, e toscò pieno  
Muta in mèl l' ira e il veneno.  
Sotto l' amoroso impero.  
Et humano pel sentiero  
Come agnel del grègge fuore.  
Ogni cosa vince amore.

La scientia che si degna  
Qui non val nè la ragione,  
Preso, è vinto Salamone  
Segue l' amorosa insegna  
Questo esempio ci disegna  
Che glic giusto e gran signore,  
Ogni cosa vince amore,

*SECT.* II. intended, like them, to be accompanied with dancing may (as I have elsewhere remarked), be inferred from the title which it bears of balletto. But we must not dismiss the *Isola d' Alcina* without observing, that it seized so forcibly upon the fancy of the famous astronomer Cassini, that it induced him to descend from the spheres, and attempt a tragedy upon the same subject.

Fulvio Testi was born (1593) in Ferrara, whence he was removed (1591) to Modena, where he received his education. Entering early into the service of the family of Este,—a fa-

Fu David il gran profeta  
 Sopra ogn' altro accetto a Dio,  
 E pur volse il suo desio  
 Verso quel ardente mieta  
 Non è ancor la voce cheta  
 Domine nel tuo furore.  
 Ogni cosa vince amore.  
 Quanto vaglia la fortezza  
 Con amor condotta in parte,  
 Cel dimostra Achille, e Marte  
 E qual più la fama apprezza,  
 Rompe in mezzo ogni durezza,  
 Questa colpa di dolce amore.  
 Ogni cosa vince amore.

In this little collection are some dramatic ballads “da recitare in maschera,” an egloga pastorale and several smaller compositions in the dialect of Modena. The title-page of each is adorned with a rude print in wood. As such productions usually breathe the spirit, and often exhibit a faithful picture of the manners of the times, a select collection of them in the different dialects of Italy, with their respective prints, would be an acceptable present to the literary world. An elegant model for such a publication, offers itself in *Pieces of ancient popular poetry*. Lond. 1791.

mily

mily not less friendly to the muses than that of the Medici (c) *SECT.*  
 —he soon became a favourite, and was employed by his <sup>II.</sup>  
 patron upon several public occasions. Sometimes we find  
 him in the court of Spain ; sometimes in that of the emperor.  
 But wherever he was, or however employed, his muse  
 constantly attended him. While in the court of Spain he lamented,  
 in some sweet lines, the death of Lope de Vega, and celebrated  
 the charms of a lady “ per tutto simigliante ad  
 un’ altra ch’ aveva lasciata in Italia.” In the German court  
 he complains in a sonnet, of the rigour of the climate, and  
 writes another on a “ bella dama tedesca che parlando non  
 era intesa dall’ amante.” And during his stay in Rome he,

(c) This assertion is eloquently supported by Gibbon in his *Antiquities of the House of Brunswick*. After dilating on the learned seminaries instituted by the family of Este, and their encouragement of the drama, he observes that, in their court “ was invented and refined the pastoral comedy, a romantic Arcadia, which violates the truth of manners, and the simplicity of nature, but which commands our indulgence, by the elaborate luxury of eloquence and wit. The father of the Tuscan muses, the sublime but unequal Dante,” he continues, “ had pronounced that Ferrara was never honored with the name of a poet : he would have been astonished to behold the chorus of bards, of melodious swans, who now peopled the banks of the Po. In the court of duke Borso, and his successor, Boiardo, count of Scandiano, was respected as a noble, a soldier and a scholar ; his vigorous fancy first celebrated the loves and exploits of the Paladin Orlando ; and his fame has at once been preserved and eclipsed by the brighter glories of the continuator of his work. Ferrara may boast that on classic ground, Ariosto and Tasso lived and sung ; that the lines of the Orlando furioso, and the Gerusalemme Liberata, were inscribed in everlasting characters under the eye of the first and second Alphonso. In a period of near three thousand years, five great epic poets have arisen in the world : and it is a singular prerogative, that two of the five should be claimed as their own, by a short age, and a petty state.”

Since transcribing the foregoing passage, the sole remaining male of the house of Este, has been driven from his dominions by an unprovoked enemy, to sigh, languish, and ultimately sink, under a weight of years, upon the banks of the Rhine.

*SECT.* as well as our Milton, assisted in swelling the chorus of bards  
II. who joined in extolling the vocal powers and personal charms  
of the lovely and accomplished Leonora Baroni. At home  
he seems to have acted as poet-laureat to his court, celebrating  
every birth and marriage that took place in the family of  
his patron. He was ever ready too, at the call of friendship  
or duty to console as well as to congratulate. On one occasion,  
however, I am willing to believe his tears were neither  
venal nor insincere ; I mean the elegiac strains which he  
poured on the tomb of Isabella of Savoy, duchess of Modena.  
Even at the distance of almost two centuries, the recollection  
of the domestic afflictions of this amiable princess, who alone  
was able to soften the hard and cruel nature of the gloomy  
Alphonso, exacts the willing tribute of a tear. Besides  
*Poesie liriche* on several occasions, Testi wrote part of a  
dramma-tragi-comico entitled, *L' Arsinda*, which he was prevented  
by death from finishing. The scene of this drama is  
laid at Tivoli, and Zenobia and the emperor Aurelian appear  
amongst the *dramatis personæ*. It is probably that the courtly  
poet was determined in the choice of this subject, by the  
opportunity it afforded him of covertly praising the palace  
and gardens of the Villa Estense, in the rapturous description  
which he makes Zenobia give of the Villa Adriana ; and in fact,  
the fancy of the bard seems to riot, under this disguise, amidst  
the enchanting scenery raised by the wealth and taste of the  
muni-

munificent Hippolytus. (6) In consequence of the imprudence of his muse, or the malicious insinuations of his enemies, our author was thrown into the citadel of Modena, where he died on the 28th of August 1646. His lyric productions are highly and justly praised by the learned and ingenious author of Letters of Literature. “Testi,” says he, “appears to have attained the genuine texture of lyric thought and style more than any other Italian poet I know, without exception. His images are frequently very rich and happy. For example might be adduced the whole famous ode to Montecuculli, which cost the author his life.” Nor have his own countrymen been regardless of the beauty of his poetic effusions. While *La Secchia Rapita* continues to be read,

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II.

La musa gentil di Fulvio Testi

will be remembered. The early and invariable friend of the author of this incomparable poem, he became the heir to his manuscripts and printed books, and the editor (I believe) of his posthumous works.

Having mentioned the OPERA or MELO-DRAMA, I shall beg the indulgence of the reader while I endeavour, in this place, to ascertain its origin, and, at the same time, attempt to trace the rise of musical accompaniments to dramatic recitation, in Italy. Sulpitius, an annotator on Vitruvius, boasts that

*SECT.* that under his direction, the first drama, with musical accompaniments, was represented (1480) in the castle of Santa Angelo in Rome. Bergamo di Botta, a native of Tortona, asserts that honor for himself and his county. (*d*) And both have been numbered with the claimants to the wreath due to the inventor of the opera. To the one or the other of those writers we are probably indebted for the happy adaptation of musical accompaniments to dramatic recitation; but Orazio Vecchi, a native of Modena, seems to have a better claim than either, to the appellation of father of the opera. “Orazio Vecchi, Modanese, con nuovo esempio,” says Maffei, “nel suo Anfiparnaso fece cantare anche gli attori, non eccettuando Pantalone, Zane, dottor Graziano, e capitano Spagnuolo, che tutti in verso, ed in musica fanno la parte loro. (*e*)

But

(*d*) Bergamo di Botta was, I believe, the first modern writer who made a public attempt at uniting music, dancing and poetry. In a fête or entertainment devised by him, and given in Tortona so early as 1488, on occasion of the marriage of Galeazzo, duke of Milan and Isabella of Arragon, we find those three elegant arts mutually aiding each other in a manner that does honor to the taste and genius of Bergamo. M. de Cahusac concludes a minute account of this fête with the following observation: “c’est cette représentation dramatique, peu régulière, mais remplie cependant de galanterie, d’imagination et de variété, qui a domé dans la suite l’idée des carousels, des operas, et des grands ballets à machines.” *Traité hist. de la danse*, tom. ii. p. 79.

(*e*) Dr. Burney gives an extract from the dialogue of the Anfiparnaso, which was sung chorally in five parts. *Hist. of Music*, vol. iv. p. 127. To this extract I shall beg leave to refer the musical reader, as it affords a specimen of the choral music of the stage in the period (1597) in which the Anfiparnaso was written. “The music of this piece,” says the ingenious historian, “is printed in five separate parts which are all employed throughout, even in the prologue, which, in modern times, is usually a monologue. So that each scene is nothing more

But tho' Maffei, in this account of the *Amfiparnaso*, clearly describes a melo-drama, it is to Ottavio Rinuccini, a Flo-  
SECT.  
II.  
 rentine, he attributes the invention of the opera,—and with some reason, if, as doctor Burney asserts, recitative be the unequivocal characteristic distinction of this species of drama. (f) It was Rinuccini, says Maffei, “che aprì la via con la sua *Euridice*, e non meno con la *Dafne*, e con l' *Ariana* a quel modo di drammi musicali, che poscia universalmente invalse.” However as the *Euridice*, the first of those pieces, was not represented until the year 1600, on occasion of the marriage of Mary de' Medici with Henry IV. *il Satyro*, and *la Disperazione di Fileno*, two musical pastorals of Emilio del Cavaliere, which were exhibited at Florence in the grand duke's palace in 1590, may dispute priority with Rinuccini's drama. Here the knot becomes harder. Let us cut it. Riccoboni, after a slight investigation of this subject, thus concludes: “without troubling myself to criticise upon the several discussions of this point, I shall date from that musical tragedy, which the senate and republic caused to be acted in the palace of the doge before Henry III. when he passed thro' Venice, in his return from Poland in 1574. All the Italian princes, about this time, publicly exhibited operas in their own palaces. It is however universally agreed, that the first

more than a five-part madrigal in action: for though the whole is in measure, and in five parts, yet all the characters never appear on the stage together, except in the finale, or last scene.” *Ibid.* p. 124.

(f) *Hist. of Music*, vol. iv. p. 17.

C c

opera

*SECT.* opera appeared at Venice in 1634.”(*g*) Confidently, however, as Riccoboni seems to decide this long disputed point, he may be in error—

*II.*  
}

It's very true;—but we'll proceed.

In 1655 cardinal Sforza Pallavicino, while yet a Jesuit, published his *Erminigildo*, to which, like our Dryden, he prefixed a long discourse in its defence, in which he recommends the use of rhyme in tragedy. (*b*) This drama was written for, and first represented in the Jesuit's college in Rome. Should Pallavicino be forgotten as a poet, he will be long remembered as the author of an excellent history of the council of Trent. He died in 1667.

In the year 1657, Carlo de' Dottori's interesting tragedy of *Aristodemo* appeared in Padua. This tragedy is considered by Apostolo Zeno as a work of inferior merit to the *Solimano* of Bonarelli; but Signorelli contends for its superi-

(*g*) *Acc. of the theat. in Europ. Lond.* 1741. p. 73.

(*b*) It does not appear that either the advice, or the example of Pallavicino had much effect. Rhyming tragedies have, at all times, been as little relished in Italy as in England: even the powers of a Dryden or a Martelli, could not obtain for them the public favor. To the love of novelty, however, they have sometimes been indebted for indulgence, or endurance. Mrs. Piczzi was present at the representation of one in Padua in the year 1784. “The evening of this day was spent at the theatre. A tragedy in rhyme upon the subject of Julius Sabinus and his wife Epponina, was the representation; and wonderfully indeed did the players struggle and bounce.” *Obs. in a journey thro' Italy. Dub.* 1789. p. 449.

Though Riccoboni offers some observations on the “vers alexandrins rimés” of Martelli's tragedies, in his *Diss. sur la trag. mod.* he asserts, in his *Refl.x. sur les theat. de l'Europ.* p. 152. (*note*) that “les Hollandois et les Allemans sont les seuls qui ont imité les François, en faisant usage de la rime dans la tragédie et dans la comédie. Les Italiens et les Anglois ne les ont jamais rimés!”

ority.



ority.(i) In support of his opinion Signorelli urges, that “ nel Solimano la compassione si sveglia verse il fine, e nell’ Aristodemo comincia dal primo atto e va gradatamente crescendo con episodj opportuni e degni del coturno.” This is certainly a merited eulogy; but perhaps some readers would consider an incessant flow of tears during the slow progress of five long acts, too painful a tribute to the genius of the author. The chorus of this drama demands our particular notice from the circumstance of part being stabile (or stationary), and part mobile (or moveable.)(k) It is composed of men and women of Messene; the latter remain constantly on the stage; the former only appear occasionally. The chorus to the fourth act concludes with the following SAFFICI, a measure which I do not recollect to have observed employed, in the same way, in any other early Italian tragedy.

SECT.  
II.  
}

(i) Dottori has found a powerful rival in Mr. Preston, who has made the tragic story of Aristodemo’s daughter the subject of his *Messene Freed, or the Cruel Virtue*, a tragedy rich in poetic beauties, and more deeply interesting than that of Dottori. Though abounding in incident, it is as simple in its plot as a drama of ancient Greece. And in the hymning processions which appear before, and during the sacrifice in the temple of Apollo, we have an admirable substitute for the chorus. The bloody deed which shocks us so much in Dottori’s tragedy, is happily palliated (if I may so express myself) in Mr. Preston’s, by the rash interference of Philocles. *Poet. works. Dub. 1793. vol. ii.* The abate Monti takes up the subject where Dottori and Mr. Preston drop it.

(k) In the *Giustina, reina di Padova* of Cortese Cortesi, (*Vicenza. 1607*) we find a chorus of the same mixed kind; and in the *Asdrubale* of Jacopo Castellini there are two choruses, one of which is denominated “universale,” and the other “particolare.”—I agree with Metastasio in the absurdity of a permanent chorus;—yet if the chorus should always take the side of morality, how can it do so if it be composed of the attendants of a bloody tyrant, or an adulterous queen? Must it not necessarily conceal, or abet the crimes of those whose steps it constantly attends?

SECT.

II.



E se non placa—i dei d' abisso Itome.  
 Misere, ah come—'l regno fia distrutto!  
 L' ultimo lutto—l'indovin predice,  
 Gl' ultimi danni.  
 Già per tant' anni—siamo usate al pianto,  
 Che solo il Xanto—la metà ne conta.  
 Una sol' onta—così lungo sdegno  
 Dunque produce!  
 O di Polluce—imitator insano,  
 E tu profano—Castore mal finto,  
 Sparta ebbe vinto—quando profanaste  
 Le are sacrate.  
 Torna all' usate—lagrime, o dolore,  
 Senta il furore—già del cor la destra  
 Fatta maestra—'n flagellar l'ignudo  
 Seno dolenti.  
 Il duol frequente—tiene sparso il crine  
 Alle rapine—della mano infesta;  
 Edì funesta—voce di lamento  
 Eco risuona.

The Aristodemo was first introduced upon the stage by Pietro Cotta detto Celio, an actor of great celebrity in his day. Determined to restore tragedy, if possible, to the rank it had lost upon the Italian stage, he resolved on making the experiment at Venice with this tragedy, about forty years after its appearance at Padua. He announced his intention  
 by

by an advertisement setting forth, that Harlequin<sup>(1)</sup> and all his merry associates should be excluded from the drama which he proposed representing; a drama which, he said, was so extremely affecting, that he was confident it would draw a flood of tears from the eyes of the audience; in short it was a “nouveau genre de poëme dramatique et tout-à-fait différent de ceux qu’ils avoient accoûtumé de voir.” Either from the merit of the piece, or the novelty of the representation, the experiment succeeded;—and tragedy triumphed for awhile. But its triumph was short. Such of the followers of Charles V. as had settled in Italy, had so grossly vitiated the public taste, that ridiculous farcical representations on the model of the Spanish comedy, were again demanded. The tragic muse, in indignation, quit the stage And Cotta followed in disgust.

(1) When we decompound the character of Harlequin, we find it composed of such heterogeneous particles that we are inclined to think it must have been the invention, or composition of a barbarous age. Yet there are good grounds for supposing that Harlequin was an important character amongst the mini who performed the interludes or entremets, at the social meetings of the Romans, even in the polished age of Augustus. Nor is it improbable that this character was revived, in the thirteenth century, in the splendid court of Can Grande, where, we are told, “che alle lor cene aggiugneasi il piacere di armoniche, sinfonie, di buffoni, di giocolieri.” *Stor. della Letter. Italian. tom. v. p. 21.* Whether the Harlequin of ancient Rome sometimes excited a laugh by the mean of an occasional murder, I cannot determine; but his Italian descendant is certainly often droll in that way. Lady Millar was present at a great slaughter in Genoa by this mirth-inspiring character. *Lett. from Italy. vol. i. p. 212.* “La maschera, il vestito del nostro Arlecchino” says a learned Italian, “rappresenta a meraviglia il carattere dei satiri, di cui parla Orazio. Li satiri degli antichi, assomigliavano al capro; Arlecchino dei nostri tempi, assomiglia al gatto.” *La Post. di Q. Orazio Flacco, Rom. 1784. p. 44.* But it is not in appearance only that the modern Harlequin resembles a cat: like that animal, he is playful and mischievous.

Of

SECT.

II.

Of this distinguished actor, and warm friend to genuine tragedy, thus brought forward to our notice, the reader would probably wish to indulge in contemplating the character as drawn by Riccoboni, to whom he was personally known." Ce jeune homme, qui ne cherchoit qu'à se faire honneur, passa par tous les degrés de la comédie, et par son application et son étude parvint enfin à être chef d'une troupe et le premier acteur de son tems. Il a toujours passé pour un homme d'une grande probité, ennemi déclaré de toutes les pensées équivoques et de toutes les licences, qui à la fin du siècle passé étoient si fort en usage sur nos théâtres dereglés; il commença pas épurer le théâtre et eut toute l'attention possible pour l'enrichir des meilleures pieces." This is full, flattering, and, in many respects, satisfactory. But Riccoboni was too well acquainted with the nature of his profession to attempt to give an idea of Cotta's powers as an actor: the possessor of an art which, like his, yields no objects,

shrinks from time's award,  
Feeble tradition is his memory's guard.

The abdication of Cotta accelerated the fall of the public stage which had been, for some time, sinking; indeed, previous to his appearance, it had sunk so low that it was abandoned by all lovers of the genuine effusions of the dramatic muse. This, however, is not to be wondered at, if the Italian theatres in general were not better appointed and conducted

ducted than that which Coryate visited at Venice, at the be- SECT.  
 ginning of the century under review. “The house,” says II.  
 he, “is very beggarly and base in comparison of our stately  
 “play houses in England: neyther can their actors compare  
 “with ours for apparrell, shewes, and musicke. Here I ob-  
 “served certaine things that I never saw before: For, I saw  
 “WOMEN act,(*m*) a thing that I never saw before, though  
 “I have heard that it hath been sometimes used in London;  
 “and they performed it with as good a grace, action, ges-  
 “ture, and whatsoever convenient for a player, as ever I saw  
 “any masculine actor.”(*n*) But though the public stage  
 was thus neglected and abandoned, the national passion for  
 theatrical representation still remained unsubdued. Hence  
 the rapid increase of private theatres at this period. In these  
 the student, the artist, and the merchant, after the fatigues  
 of the day, relaxed with Melpomene, or Thalia; and several  
 dilettanti are said to have attained the highest degree of ex-  
 cellence in the ART OF ACTING.(*o*) The theatrical  
 powers of Salvator Rosa, and of the celebrated cavalier Ber-

(*m*) The Italians, to whom the modern theatre is so much indebted in every way, were the first who introduced women upon the stage. This event, according to Riccobeni, happened about the year 1560. *tom. i. p. 42.*

(*n*) *Crudities*, 4<sup>to</sup>. 1611. p. 247.

(*o*) It is, I believe, generally allowed that the Italians stand unrivalled in this art. Such is their excellence in comic gesticulation in particular, that their comic actors are not only admired, but often liberally rewarded where their language is not generally understood. After Michelangelo Brancanzano had continued for many years to delight the French court, Louis XIV. settled a considerable pension on him. And Moliere condescended to take lessons in acting from Tiberio Fiorillo, a Neapolitan, better known by the name of Scaramuccia.

nini,

SECT. nini, are honorably noticed in the annals of the Italian stage.

II.

In the house of the former at Florence, a theatrical society, denominated the Perscossi, held stated meetings for many years, and occasionally exhibited the favourite dramas of the day. (p) Amongst the members of this society, we find the distinguished names of Gio. Battista Ricciardi, Carlo Dati, (q) Pietro Salvetti, and Volunnio Bandinelli. And it is related by a biographer of Salvator, that Francesco Maria Agli, a merchant of Bologna, used, at the advanced age of seventy, to make frequent excursions to Florence to attend those meetings, where, says Baldinucci, “portava a maraviglia la parte del dottore Graziano.”

Abject, however, as the state of the Italian stage was, at this time, Melpomene had still her votaries, to whom we shall now return.

The fate of Giambattista Filippo Ghirardelli, who seems to have been one of the “genus irritabile scriptorum,” gives his tragedy of Constantia a claim to our notice. Animated by some severe strictures on this drama, he undertook an elaborate defence of it, and the ardour with which

(p) *Domicini, Vite de' pittor. scult. ed archit. Napoletani. Nap. 1745. tom. iii. p. 233.* At the period alluded to in the text, private plays were amongst the favourite amusements of the court of Turin. Not long after the Pastor Fidor was exhibited in that court, *La Creazione della Perla* by Gasparo Murtola, was represented by the princesses of Savoy, and the ladies of their suite. This little drama ends with a dance of the elements. *Ven. 1617.*

(q) Carlo Dati was one of Milton's literary friends at Florence, and afterwards honoured with his correspondence. *Poet. Works, vol. ii. p. 572.* Prefixed to the Poemata of Milton, is a latin eulogy of Dati.

he prosecuted this work occasioned a fever of which he died *SECT.*  
 in the thirtieth year of his age. If all authors were so “feel- *II.*”  
 ingly alive” to the severity of criticism, longevity would not  
 be one of the characteristics of the literary world.—*Constan-*  
*tia* was first printed at Rome in 1653.(r) Crescimbeni  
 praises the talents and virtues of this irascible poet, and la-  
 ments his premature death.

Hastening by some tragic writers of little note, we shall  
 conclude our account of this age with mention of the works of  
 Cardinal Giovanni Delfino, patriarch of Aquileja, and Baron  
 Antonio Caraccio, the precursors of genuine tragedy in Italy;  
 writers who knew, says an Italian critic, “astenersi da’ lirici  
 ornamenti de’ tragici del secolo XVI. e dalle arditezze de’  
 letterati del XVII.” The former wrote in his youth four  
 tragedies,—*la Cleopatra, la Lucrezia, il Medoro* and *il Creso*.  
 These are so highly esteemed by the Italians as to be held up  
 as models of perfection. Crescimbeni, who had read those  
 tragedies before they were published, thus pronounces on  
 their merit: “le sole tragedie del Cardinal Giovanni Delfino,  
 di gloriosa memoria se mai usciranno alla luce, saranno bas-  
 tanti a confondere l’ altrui invidia, ed a mostrar di quanto sia  
 capace il nostro idioma.” These dramas which were to si-  
 lence envy, and show the great capability of the Italian lan-  
 guage were, from what cause I know not, very slow in coming

(r) *Per Anconiana Gaja*. The defence was published with the tragedy. “L’opposi-  
 tore,” says Fontanini, “fù Agostino Favoriti.”

*SECT.* to light. Maffei found the first, and unquestionably the best,  
II. wandering about in manuscript, and in so imperfect a state  
 that he hesitated, for awhile, at receiving the fugitive into  
 his Teatro Italiano. At length however it found admission.  
 And as it now lies before me, I shall transcribe a passage  
 which has, perhaps, been more praised than it deserves. Cle-  
 opatra feeling the approach of death, sends for Augustus, and  
 addresses him in the following words:

Augusto omai son giunta  
 Alla funesta ripa, e'l piede or pongo  
 Nella Barca fatal, ch'a me s'accosta.  
 Moro, e più che'l morire,  
 Mi duol l' accusa data  
 All' anima tua grande  
 D' enfedeltà, di tradimento. È fiero  
 L' aspetto della morte,  
 Ma più fiero è l' aspetto  
 Di sì gran colpa. Acoreo  
 M' ha scoperto l' errore, o invitto eroe:  
 Ricevi questi estremi  
 Sospiri della vita,  
 Con cui se n' esce unita alle preghiere  
 L' anima supplicante.  
 Consola il mio passaggio  
 Col perdonar sì temerario ardire.  
 Innocente tu sei, e fu del cielo  
 Decreto, che'l fedele

Agrippa



SECT.

II.

Agrippa tuo dentro al real cortile  
 Perdesse quella carta,  
 In cui da giusto nume  
 Fu scritta la mia morte. Io son la rea,  
 Che ad Antonio, che me più che l'impero  
 Del mondo apprezzar volle,  
 Rotta ho la fede. È 'l fallo mio sì grave,  
 Che mi duol, che 'l mio petto  
 Sol d' una sia capace.  
 Nè giusto è, che ti lagni,  
 Se la parca mi toglie il nobil dono,  
 Fattomi già da te, dell' amor tuo.  
 Troppo indegna è colei,  
 Che per vano desio, per fasto folle  
 Tradì così grand' ombra. Asciuga il pianto  
 Non dovuto; non merta  
 Le lagrime d' Augusto un core infido.  
 Ma già sento, che tronca  
 Le forbice fatale il debil filo  
 Della vita cadente. Ombra adorata,  
 Se qui d' intorno sei,  
 Non isdegnar i prieghi  
 D' un' anima pentita, e meco torna  
 Al tenebrosa lido, ed assicura  
 Alla tua Cleopatra il passo orrendo.  
 Tu m' addita il sentier, tu segna l' orme;  
 Riparami dà morsi  
 Di Cerbero feroce,

## SECT

## II

Che Cerbero più fier mi fia la colpa,  
 Che dentro all' alma ne gli abissi io porto.  
 Ma cadon le palpebre, e già sol veggio  
 Ombre confuse, e intendo,  
 Che quest' oscuro è della morte il regno.  
 Augusto, la mia vita  
 Del freddo labbro è su la parte estrema,  
 E per fuggir un sol sospiro aspetta.  
 Fortuna hai vinto: o patria, o amici addio.

The tragedies of Delfino had received their meed of praise, when the Corradino of Caraccio was represented for the first time in Rome in 1694, four years after the publication of his epic poem of *L' Impero vendicato*, which he considered as an undertaking less difficult to perform than the composition of a good tragedy.(s) It was under a similar impression that Alessandro Tassoni, author of *La Secchia Rapita*, suppressed his tragic powers. Muratori informs us he had seen an unedited tragedy entitled *L' Errico*, written by Tassoni, in his eighteenth year, which would have done honor, in every point of view, to a veteran poet, but which he could not be prevailed on to publish, either from diffidence of its merit, or of his own talents for such an undertaking.(t) Perhaps an-

(s) Aristotle seems to be of the same opinion: at least he deems a tragedy which attains its end effectually, more excellent than the epopee. *Poet. cap.* xxvi. "Non può l' epico metter sotto gli occhi le persone istesse con gli atti loro, e ricercar de' costumi le fibre tutte, come può il drammatico," says Maffei, in the *Proem.* to his *Merope*, p. 15. Certainly a poet who exhibits a faithful picture of "le fibre tutte de' costumi," executes no easy task.

(t) *Vita del Tassoni*,

other cause may be assigned for his declining to write for the stage; I mean his idea of the unfitness of the Italian language, at that period, for tragedy. (u) SECT.  
II.

We shall close our account of this age with this general observation, that the Italian tragic writers had not yet uniformly submitted to any established rule for the division of a tragedy. The *Respiro* of Piero Ingegneri, which appeared at Venice in 1609, is divided into seven acts; and the *Vergerio* of Pietro Paolo, another tragedy of this age, into ten. The latter, however, employed two nights in the representation, “breaking off in the middle” the first night, like a well known story in *Hudibras*. This we learn from the author himself, who had at least as much vanity as genius.

Il mio Vergerio già felicemente  
 Con una sola favola due notti  
 Tenne lo spettator più volte intento:  
 Chiudean cinque, e cinque atti gli accidenti  
 Di due giornate? e 'l quinto, ch'era in prima,  
 Poich' havea 'l caso, e gli animi sospesi,  
 Chiudea la scena, et ammorzava i lumi.  
 Il popolo infiammato dal diletto  
 Ne stava il giorno, che veniva appresso,  
 Bramando 'l foco de' secondi torchi.  
 Quindi correa la calca a tutti seggi  
 Vaga del fine, ed appena soffriva  
 D' aspettar, ch' altri ne levasse i veli.

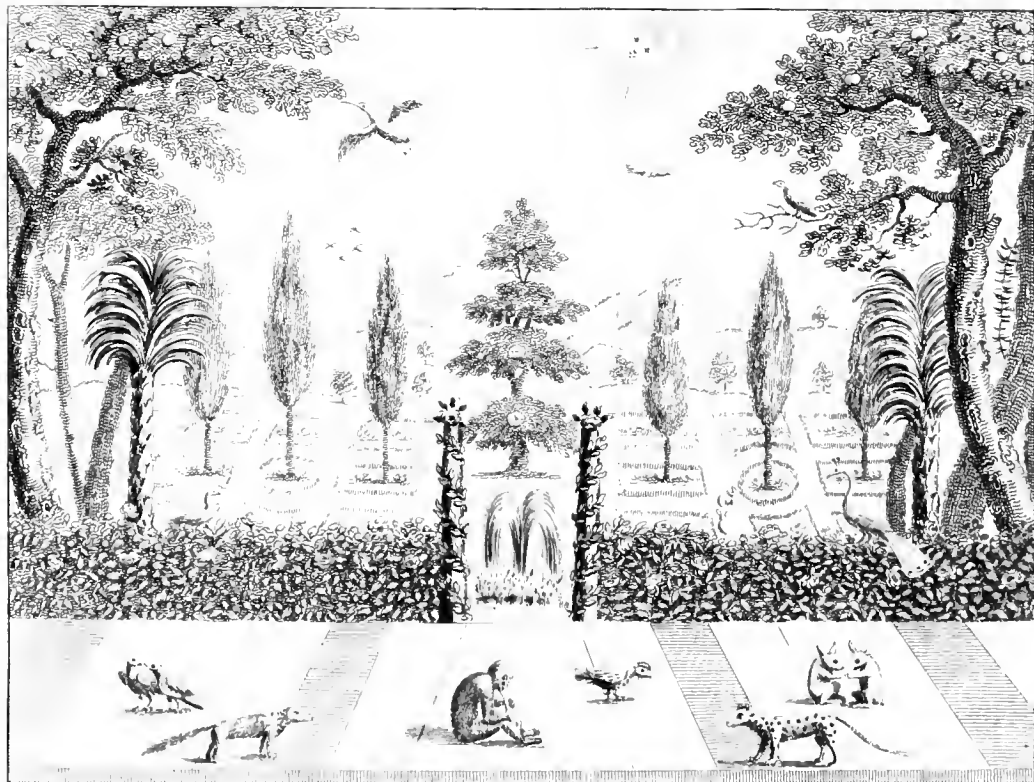
(u) See *Pens. Divers.* p. 394. *Ven.* 1646.

But

SECT.

II.

But the Italian dramatists of this age, not content with a tedious progress of the fable, often rendered their productions still more irksome by substituting cold declamation, formally repeated, for "dialogue animated by reciprocal contention." Voltaire speaking of the Italian tragedies of the period before us, says, "*les pieces Italiennes etoient de belles declamations imitées du grec ; mais les declamations ne touchent point le cœur.*" In fact the genius of the Italians seemed to be still overpowered by the sudden accession of learning in the preceding century, and they made no struggle to get free.





HISTORICAL MEMOIR  
ON  
ITALIAN TRAGEDY.

*SECTION III.*

MDCC.            MDCCXCVIII.

IN the brilliant period on which we are now entering, the li-  
terati of Italy soon began to emancipate themselves from the  
mental servitude of which Voltaire and Gibbon complain. *SECT.*  
*III.*  
This is attributed to the institution of the Accademia degli  
Arcadi, or Arcadian Academy of Rome, in 1690. Here the  
spirit of emulation roused the shackled, or latent powers of  
the mind, and aspiring hopes led to the cultivation of elegant  
literature

*SECT.* literature in all its branches. From this academy colonies  
*III.* spread themselves throughout Italy. Its genial warmth dif-  
 fused itself universally, and fructified the seeds of genius, or  
 matured its crudest fruits.

Of an institution which had so happy an effect on Italian literature, some account ought to be given in a work which pretends to treat of one of its most important branches.

The literary society which gave birth to the ACCADEMIA DEGLI ARCADII, was formed by Vincenzo Leonio a native of Spoleto, and rose into notice under the auspices of Christina, queen of Sweden. On a fine evening in the summer of 1690, while this society held a meeting in a verdant meadow, watered by the Tiber, near the castle of Sant' Angelo, the idea of giving a pastoral name to the body was conceived. Touched with the recital of an eclogue, a member exclaimed, in a fit of enthusiasm, "methinks I behold at this moment, the Arcadia of ancient Greece, and hear the sweet and simple strains of its shepherds!" The same enthusiastic spirit instantly pervaded every breast, and it was resolved, on the spot, that each member should assume a pastoral name and character, and the society be denominated gli Arcadi. From the open fields the meetings were now removed to silent groves, or to the "trim gardens" of the Roman metropolis. The nobility of both sexes, and even crowned heads, associating with this troop of literary shepherds, a seat amongst gli Arcadi became an object of ambition.

tion. When John V. king of Portugal visited Rome in 1726, SECT.  
III. he was so much pleased with this institution, that he purchased a garden on the Janiculum, and had it fitted up for the reception of the academy under the direction of Antonio Canevari, a celebrated Roman architect. In this garden, which is now called Bosco Parrasio, the laws of the society are inscribed on marble tablets, and monuments are raised to the memory of distinguished members. (10) Here stated meetings are held between the months of May and October.— And as the customs and manners of Arcadia are affected, the proceedings are dated by olympiads. Crescimbeni, the historian and first custode of this academy, relates, that at a meeting held in the gardens of prince Giustiniani in 1705, the olympic games were performed on a circular theatre covered with green tapestry, and surrounded with lofty wooden pyramids clothed with laurel branches, each pyramid bearing in the front presented to the theatre, an inscription in marble to the memory of a deceased member.

Amongst the first members of this institution who dared to bid defiance to the laws of Aristotle, were the tragic writers. Spurning at the fetters from which they had been released, and anxious to evince their contempt of, and disregard for their former masters, they seemed eager to vow eternal enmity to the chorus. This circumstance is alluded to by the

(10) In the sixth volume *Della bellezza della volg. poet.* may be found a succinct account of this academy, illustrated with the arms of the several colonies, and a view of the Bosco Parrasio. And the Abate Vettorio Giovardi has published *Notizia del nuovo teatro d'gli Arcadi*, with copies of its monumental inscriptions. *Rom.* 1727.

*SECT.* author of a poem entitled *Dell' arte rappresentative* published  
*III.* in London in 1728, and dedicated to the late earl of Chesterfield.

Al presente, l' orribile è corretto  
 Dell' antica tragedia, il coro escluso,  
 Ed a quella si è dato un nuovo aspetto.

But the vows of poets, like those of lovers, are seldom religiously observed. In the period under consideration the chorus, it is true, lost much of its importance; but it was not universally rejected; a few poets of the old school still retained it, and their example found occasional imitators.

But let us proceed to the enjoyment of the intellectual splendour which awaits us. In a period so auspicious to the muses, Melpomene, it may be presumed, had many votaries. The first in her weeping train who attracts our notice, is Pier Jacopo Martelli, a Bolognese, who died in 1727. His *Perselide*, *Ifigenia in Tauri*, and *Alceste* were represented, says Signorelli, with unequivocal applause by the company of Riccoboni in Venice, Verona and Bologna. We find not only in those tragedies, he continues, but in his *Procolo*, *Cicerone*, *Q. Fabio* and *Taimingi*, genuine tragic beauties. In the *Perselide* is particularly admired the happy manner in which the three principal characters are marked: the magnanimity of Mustapha, the pathetic tenderness of Perselius, and the jealousy of power and relentless cruelty of Solimano, evince  
 the



the glowing and energetic pencil of genius. Sig. Signor- SECT.  
III.  
relli recommends the *Ifigenia* and *Alceste* of this author as models for imitation to all young poets who would wish to adapt the fables of the Greek theatre to the modern stage. Of the style of Martelli, Riccoboni thus speaks; “ depuis mil sept cent, le théâtre Italien a pris une nouvelle forme. Monsieur Martelli donna plusieurs tragedies en vers alexandrins rimés; cette façon de vers qui n'est pas étrangere à l'Italie, parce que ce sont deux vers de sept syllabes joints ensemble, et parce qu'il nous reste des anciennes stances d'un poëte Sicilien dans des vers de la même mesure qui ont servi peut-être de modele au vers alexandrin François, car notre Sicilien est un des plus anciens versificateurs, cette façon, dis-je, trouva ses admirateurs et ses critiques en même tems.(x) Martelli having thus adopted a fabric of verse which had never been used before in Italian

(x) *Tom. i. p. 264.* It is to be lamented that Riccoboni has not given us the stanzas to which he alludes, or exhibited the grounds of his conjecture. I will confess I am inclined to think that the model which the French imitated, they found much nearer home than Sicily;—perhaps I might say, at home; for in the tales of the Trouveurs, or Fabliers François, vers alexandrins may be often discovered; nay the monologue of the *Lai de Courtois*, a tale of very high antiquity, is in this measure. *Fab. ou Contes du xii<sup>e</sup>, et xiii<sup>e</sup> Siècle. Paris 1781, tom. ii.* According to the learned Mr. Tyrwhit, alexandrin metre was first used in the Roman d'Alexandre, by Lambert li Cors and Alexander de Bernay, towards the latter end of the twelfth century. But he seems to think that, as the cæsura at the sixth syllable is essential to this measure, the inventor took for his model the long iambic which was used by Ciullo d'Alcamo, a poet of Sicily, probably the poet alluded to by Riccoboni. *Cant. tales of Chaucer. Lond. 1775. vol. iv. p. 78.* See also *Poes. du roy de Navarre. Paris 1742. tom. i. p. 165.*

SECT. tragedy, it was denominated after him MARTELLIANO.

III. Though Goldoni did not admire, he imitated this measure in his comedy of Moliere, and at a time too when it had fallen into disuse from the disgust occasioned by the “monotonia della cesura, e la rima troppo frequente, e sempre accoppiata.”(z) His comedy however succeeded, and he tells, with pride, that it was ranked, by public suffrage, with his Pamela. It was the opinion of Goldoni that Martelli “era il solo che avrebbe potuto darci un teatro completo, se non avesse avuta la follia d’inventar versi nuovi per gl’ Italiani.”(a) Having dwelt so long on this measure,—a measure in which, it must be allowed, “the thought can turn itself with great ease,”—the reader will naturally expect a specimen, and he shall not be disappointed. Solimano, (in the fourth act of the Perselide,) having deliberated on the death of his grandson, feels the compunctions of nature.

(z) Occasionally, however, comedies in versi Martelliani are still represented in Italy; and an Italian whom I once asked whether they were relished, replied “piacciono molto, quando sono ben recitate.” If therefore Mr. Hayley’s happy attempt at introducing a charming novelty into our language, by writing comedies in rhyme, had needed further countenance than the practice of Moliere, the modern comic muse of Italy would have afforded it.

(a) Baretti, a critic of great vanity, but little judgment, speaks thus contemptuously of Martelli: “One Pierjácopo Martelli of Bologna, a man of some genius, not many years ago invented a verse of fourteen syllables, and wrote some tragedies in it, pretending that that was the properest verse for the stage. But his tragedies are not read, in spite of one Goldoni, a modern comedy-monger, and some other poetasters, who have in my time foolishly endeavoured to revive a metre condemned by the nature of our language to contempt and oblivion.” *Ital. Grammar.*

Dunque

SECT.

III.

Dunque le altere doti che amabile lo fanno,  
 Che fur già mia delizia, gli si volgono in danno?  
 Io fui che gli ele infusi, che l' educai perchè esso  
 Fosse amato, e perchè altri l' ama, il punisco io stesso?  
 Misero, il penso e vivo? nè questo cor mi schianto,  
 Che di dolor non scoppia?—Soliman? questo è pianto!  
 Non v' è già chi mi veda? Lagrime vili, il corso  
 Frenate; ah! per cent' occhi bastami il mio rimorso!  
 Or sei morto, mio figlio, or che il pianto mi cade;  
 Scacciam la debolezza sin colla crudeltade.

Besides the dramas which we have enumerated Martelli, stooping to the depraved taste of the times, wrote a comedy—on purpose says Goldoni, to be represented with figures of wood! (b) This comedy is entitled *lo Sternuto d' Ercole*. (c)

Attracted by the Cato of Addison in an Italian dress, I shall pause for a moment to examine it. The year after the appearance of this noble tragedy in England, it forced its way into Italy. Antonio Maria Salvini, who, according to his friend Redi, had

(b) In this, however, Martelli imitated only his “betters.” His contemporary Cardinal Ottoboni, had his pastoral of the Triumph of Love performed in his palace in Rome with figures of wood, each of which cost an hundred pistoles! *Harokin's Hist. of Music*, vol. v. p. 145. We learn from Horace that a similar depravity of taste prevailed in Rome, even during the glorious age of Augustus.

*Captivum portatur ebur, captiva Corinthus. Lib. ii. ep. 1.*

(c) Goldoni gives an analysis of this comedy in the first volume of his memoirs, *Ven.* 1788. p. 100.

tante

tante lingua in bocca.(d)

undertook the translation, and the academy of the compatrioti of Leghorn, had it represented at their first meeting in the carnival of 1714.(e) Its fame expanded rapidly, and the stern

(d) See *Bacco in Toscana*, a dythirambic sparkling with wit, and rich in just and lively, yet profound observations on the wines of Italy. Salvini having survived Redi, honored the memory of his friend with an eloquent eulogy. *Pros. Tosc. Fien.* 1715.

(e) Cato is not the only English tragedy which has been introduced upon the Italian stage. Mrs. Piozzi saw il rè Lear è le sue tre figlie advertised at Naples, but was prevented, by indisposition, from assisting at the representation. *Obs. in a Journey thro' Ita'y, Dub.* 1789. p. 359; and she missed the representation of la Tragedia Veronese at Padua. *ibid.* p. 157. The latter I saw admirably performed at Florence in the month of December 1791. But Shakespeare's crowd of characters was reduced to six. The gay, the witty Mercutio was totally sunk. The mother of Juliet supplied the place of the garrulous nurse. And the friar united with his own character that of the apothecary, and furnished the soporific draught. The masquerade, and the scene at Juliet's window were omitted. But at Verona, where tradition still points at the place where the tomb of the Capulets once stood, I saw the whole drama of Shakespeare represented in ballo. I recollect being particularly struck with the splendour of the masquerade, and deeply affected with the well-feigned grief of Romeo in the sepulchre. My learned friend the Abate Cesarotti, in a letter lying before me, directs my notice to the source from which the fable of this tragedy was drawn. "L'avventura di Giulietta e Romeo trovasi riferita nella storia di Verona di Girolamo Corte, ma egli è il solo che la rammemori. Del resto, (he continues,) i costumi degl' Italiani in que' tempi sono fedelmente rappresentati in quella tragedia." In the same letter he makes the following observation on Othello: "Il fatto d' Othello non par che abbia verun fondamento storico. Non è certo verisimile che i Veneziani abbiano mai dato ad un Moro il comando supremo delle loro armate: almeno è certo che non se ne trova parole presso alcuno de' loro storiografi. Shakespeare cavò il suo soggetto dagli Ecatommitti, ossia le cento novelle di Giraldis Cintio, ma donde poi la si cavasse il Giraldis non so iadovinarlo." In Rymer's short View of Tragedy (a work which it is probable the Abate Cesarotti never saw) we find the same observation on the improbability of the Venetians giving the supreme command of their armies to a moor, with whose nation they lived in perpetual hostility.

Though this note has run to an immoderate length, I cannot conclude it without remarking, that in the Tragedia Veronese which I saw represented in Florence, the author, departing from

stern republican of ancient Rome appeared on all the stages *SECT.*  
of modern Italy, exhibiting a purity of moral character, and *III.*  
incorruptibility of modern patriotism, which seemed to up-  
braid his degenerate countrymen. It may naturally be sup-  
posed that the feeble language of modern Italy could not  
reach the energy of Addison's numbers. However Salvini's  
translation is not to be despised. It cannot be denied that  
the spirit of that fine passage in the soliloquy beginning

Why shrinks the soul  
Back on herself, and startles at destruction?

is well preserved in the following translation:

Ritirata in se stessa e impaurita  
Alla distruzione s' aombra e fugge?  
E la divinità che muove dentro;  
Il cielo è quel che l' avvenire addita,  
E all' uom l' eternità accenna e mostra.  
Eternità! pensier grato e tremendo &c.

Nor is the picture of the vestal virgin trembling at the altar,  
less beautiful in the copy than in the original.

from Shakespeare, and Luigi da Porto, concludes his piece happily. While Romeo is re-  
joicing with Juliet on her recovery, she discovers the vial which he had emptied, and he  
acknowledges he had taken poison. In excess of grief, she snatches up Romeo's sword, and  
as she directs the point at her breast, the friar (who, as we have observed above, unites the  
character of the apothecary) enters and declares that the vial which he gave Romeo did not  
contain poison,

Tu

SECT.

III.



Tu puoi carezzar anco  
 Una vestale pallida tremante  
 Che già miri spirar la santa fiamma.

Salvini's translation of several Greek and Roman classics, evince him to have been, what Doctor Johnson denominates him, a "linguist skilfully pedantic;" and the groans of the press during the greater part of his extended life, bore repeated testimony to his industry. He died in Florence in 1729, "con danno inesplicabile delle buone lettere," says one of his biographers.

After Martelli, Gian Vincenzo Gravina attracts our notice. But his servile imitation of the Greek model destroys his claim to the praise of originality. I shall therefore only venture to recommend to the lovers of the simplicity of the Greek theatre, his *Palamede*, *Andromeda*, *Servio Tullio*, *Appio Claudio*, and *Papiniano*, all of which, it should be observed, were written in the course of three months, and undertaken with the laudable view of saving from impending ruin, the sinking stage of his country. For Gravina was one of the first Italian writers who stepped boldly forward to stem the torrent of buffooneries which were then flowing fast into Italy from France (*f*) and Spain, and had nearly stifled the  
 solemn

(*f*) Let us, however, do justice to the French. If, for awhile, they conspired with the Spanish followers of Charles V. who had settled in the Milanese and in the kingdom of Naples, to corrupt the dramatic taste of the Italians, yet they afterwards made ample amends

for

solemn voice of the tragic muse. When he and Martelli *SECT*  
 arose, tragedy was totally banished from the public stage, or, *III.*  
 to use a strong expression of Milton. “comic stuff was intro-  
 duced with tragic sadness and gravity;”—verse was no longer  
 used in theatrical exhibitions;—and ridiculous farces of  
 mingled dialects,*(g)* were substituted for true comedy, in  
 despite

for this temporary mischief. For some of their best tragedies finding their way into Italy, through the medium of translation, assisted in promoting the reformation begun by Gravina and Martelli. See *Hist. du théat. Ital. tom. i. p. 78. Mem. of the Abate Metastasi. Lond. 1756. vol. iii. p. 226.*

*(g)* To Ruzante of Padua, an actor and comic poet of great celebrity, is ascribed the introduction of different dialects into Italian comedy, “Ruzante,” says Niccoboni, “donna vers l’an 1530, six comedies écrites en cinq actes et en prose; les acteurs y parlent tous un langage différent: le Venetien, le Boulonois, le Bergamasque, le Piisan de Padoue, le Florentin, et jusqu’à la langue Grecque vivante mêlée avec l’Italienne.” Niccoboni supposes that Ruzante borrowed this idea from the *Penulus* of Plautus, in which a Carthaginian appears, speaking his native language; and adds, “que les mascarades du carnaval lui ont fourni les habits, et les caracteres de ses acteurs.” This confusion of nations and of tongues was increased by the addition of the Spanish captain; a character introduced to gratify the Spanish settlers in Italy. I shall transcribe part of a scene from the first act of the *Eutachia*, (*Tr. dalla libreria d’ Alb. 1570*), in which this character appears boasting, in his own language, of his military achievements.

CAPESTRINO, CAPITANO.

*Cap.* Non mi dite voi nulla signor capitano.

*Ca.* Que quierres que yo diga?

*Cap.* Della lettera, c’ havete ricevuta.

*Ca.* Yo dirè. El duque d’Alva my ruega que yo me degnase el mas presto que podiere ire en Flandres, que tien mucho menester do my.

*Cap.* Per conto della guerra forse?

*Ca.* Poresto sì. Per que de mis pareios sen alla muy pocos al acundo. Y en se alla muy cansado por no esser alla el capitan Orsin da Ribera tuo amo.

*Cap.* Ve’l credo certo. Ma che carica egli vi offerisce?

*Ca.*

*SECT.* despite of the strenuous opposition given by Cotta and Riccoboni, who wielded, successively, the dramatic sceptre. “ I  
*III.* have seen (1702) a translation of the Cid acted at Bologna,” says Addison, “ which would never have taken, had they not found a place in it for the buffoons.” And Riccoboni, speaking of this period, observes, “ enfin le nom de tragedie étoit devenu étranger dans notre país: les monstres qui avoient succédé à la tragedie n’en portoient point le nom glorieux; soit qu’un mauvais genie l’eût entierement effacé de la memoire des hommes, soit que les auteurs eussent honte de le lui approprier, on les nomma opere tragiche, opere regie,

*Ca.* Me escrive que yo vaya alla, por que todo il cargo de la guerra deiaría à my; y my arà suo logarteniente; por que s’ accorda lo que ise yo entonse que fue su maiestad de Carlo quinto en Tunez; que se no fuesse si de yo, l’escrito todo seria quedado en perdicion. Yo fue aquel que governè à quella empresa; y à my se le dava il trionfo y la palma de rason.

*Cap.* L’ ho inteso dire.

*Ca.* Mas que digo yo de Tunez? &c.

The introducing of different nations on the stage at the same time, all speaking, with equal purity and propriety a common language, is one of those violations of verisimilitude, which time has sanctioned, and which, from its ministering to our amusement, we patiently endure. Eschylus and Plautus seem to have been struck with the absurdity of this practice; but their judgment yielding to the desire of giving general pleasure, they were content to leave each a single monument of their dissent. (See the *Agamemnon* and *Panulus*.) It should seem, however, that the “ Babylonish dialect” of Ruzante was relished by his countrymen, as it was imitated by succeeding comic poets, and has even still its admirers. It is curious to observe a similar practice prevailing on the stages of the east at a remote period. In the dramas of Cálidás (the brightest of the nine gems of the court of Vicramáditya, who reigned in India, in the first century before Christ), we find, says Sir William Jones, “ the men of rank and learning represented speaking pure sanscrit, and the women prácrit, which is little more than the language of the Bráhmens melted down by a delicate articulation to the softness of Italian; while the low persons of the drama speak the vulgar dialects of the several provinces which they are supposed to inhabit.” *Pref. to Sacontala, Lond. 1790. p. 9.*

opere



opere tragi-comiche, opere tragi-satiro-comiche, &c. On *SECT.*  
 les fit en prose et en trois actes." When, therefore, we con- *III.*  
 sider Gravina as the champion of Melpomene, thus

Fallen from her high estate,

we must honour the man, if we cannot admire the poet. Dr. Warton, a warm admirer of Gravina, calls him "a man of great learning and a clear head, an admirable civilian as well as critic." But he is silent with respect to his poetic powers. Perhaps the best apology for the tameness of our author's tragedies may be found in that elegant writers remark on the effect of the study of criticism, in his Essay on the genius and writings of Pope: "It may be, says he, that the natural powers are confined and debilitated by that timidity and caution which are occasioned by a rigid regard to the dictates of art." Now it is to his critical works that Gravina owes his celebrity. But should he be forgotten as a writer, he will ever be remembered as the patron of Metastasio. Struck with the budding beauties of that charming poet's mind, he adopted and instructed him, and dying (1718) before the lyric bard had attained his twenty first year, left him the heir to his fortune and his learning. Nor was Metastasio ungrateful. Weeping over the grave of his patron, his grief and gratitude found utterance in the pathetic elegy of *La Strada della Gloria*. The vivid picture given of the

*SECT.* venerable critic in that sweet poem, will, I trust, be deemed a  
 { *III.* } suitable embellishment of this article.

Già l' ardente desio cede al difetto  
 Del mio poter ; ma venne a darmi aita  
 Del buon maestro il venerato aspetto.

Riconosco la guancia scolorita  
 Dal lungo studio, e' l' magistrale impero,  
 Che l' ampia fronte gli adornava in vita.

A me rivolse il ciglio suo severo,  
 Da cui pur dianzi io regular solea  
 Delle mie labbri i moti, e del pensiero.

From the contemplation of this picture, I shall beg of my readers to turn to a biographical sketch of Gravina by the hand of a master. “ This learned civilian” says Doctor Burney, “ was born in the diocese of Cosenza, in the pontificate of Innocent XI. and was called to Rome and honoured with a professional chair, as a doctor of laws, at the university della Sapienza. He had many friends by whom he was sincerely loved and respected ; but he had likewise many enemies, who tried to depress and mortify him in their writings. The celebrated satires of Quintus Settanus were all written against him, under the feigned name of Filodemo. They are extremely bitter ; but it is imagined that Gravina brought severity upon himself, by his rough treatment of others in his critical writings, where he neither spared the  
 inge-

ingenious nor the learned, any more than the dull and the *LECT.*  
 ignorant. His works consist of his Poetics, or la Ragion *III.*  
 Poetica; (*b*) a treatise on tragedy published by Metastasio,  
 and four tragedies entitled Palamedes, Andromeda, Appius  
 Claudius, and Servius Tullius, which could not have been  
 written by Sophocles himself in a more Grecian style. But  
 the most celebrated of all his professional productions, is  
 entitled *Originum Juris, libri tres*, the most learned work  
 which has appeared on that subject, and which is still much  
 read and studied by proficient in the law. He left behind  
 him the character of but a moderate poet and orator, though  
 possessed of great learning and classical knowledge." (*i*)

It is with pleasure and pride I here add to the list of the  
 tragic poets of Italy, the name of Pietro Trapasso Metas-  
 tasio. While yet a boy, and imbibing the instructions of  
 Gravina, he wrote his *Giustino*, a wonderful production  
 when the age of the author is considered. I shall take the  
 liberty to borrow from his learned and ingenious biographer,  
 a critical analysis of this drama. "Atto II. sc. 4 of this  
 tragedy is finely written, and abounding in profound senti-  
 ments. There are choruses à la Grecque, and airs all' Italienne,  
 at the end of each act; but of which (as there are five acts)

(*b*) The merits of la Ragion Poetica are discussed by Mr. Pinkerton, with his usual ability, in *Letters of Literature* (lett. xxx); a work which displays great liberality of criticism, and deep and original thinking.

(*i*) *Memoirs of the Life and Writings of the Abate Metastasio*. Lond. 1765. vol. i. p. 12.

*SECT.* these airs and choruses only could have been sung. Cleone, *III.*  
 the sooth-sayer, pleads his cause very ably for an advocate at fourteen, to the fair widow Asteria, Atto III. sc. 5. The three first acts are mild and unimpassioned ; but the fourth, is all distress and agitation. An incident occurs in this act similar to that in Shakspeare's Romeo and Juliet, where Romeo, supposing Juliet dead, drinks poison, which he has scarcely swallowed when she revives : Thus Sophia, supposing Justin to have been irrecoverably drowned, takes a fatal draught ; but is soon after informed that he is recovered." (*k*)

In a subsequent part of his work, (*vol. iii. p. 348*) Dr Burney observes, that " the resemblance observed (*vol. i. p. 7*) between an incident in this tragedy, and Shakspeare's Romeo and Juliet, cannot generate a suspicion of plagiarism in Metastasio."—The lyric bard did not, certainly, borrow the incident either from La Giulietta of da Porto, or from the tragedy of Shakspeare : he found it in the third book of the *Italia Liberata*, where he also found the fable of his drama.° The Sophia of Trissino, supposing her lover to be irrecoverably drowned, determines to throw herself from a window ; but seeing

Acqua con sublimato in un fiaschetto  
 Che la donçella sua, per esser bruna,  
 L' adoperava a far la faccia bianca,

and which she

(*k*) *Mem. of the Life and Writings of the Abate Metastasio. Lond. 1796. vol. i. p. 7.*

Sapeva esser veneno,

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III.

she drinks off. The Sophia of Metastasio

Per dolor della morte di Giustino,

retires to her chamber, and empties

Un vaso di mortifero veleno.

A skilful physician is called in to the assistance of both Sophias, and, by his advice, a powerful and successful antidote is administered to each. One circumstance in Trissino's poem is, however, omitted by Metastasio as being ill calculated for dramatic representation. In order to aid the discharge of the "acque con sublimato," which the Sophia of the epic bard drinks, she is placed

con li piedi in alto,

E con la bocca in giù.

This was the only professed tragedy which fell from the pen of Metastasio; a circumstance which every lover of the genuine tragic drama has reason to lament: for it is evident, not only from the powers displayed in this juvenile production, but from the theatrical contrivance, and judicious development of the story in his lyrical dramas, that he would have risen to great eminence as a tragic writer, if not compelled, as Mr. Mason observes, in subserviency to his musical com-  
posers,

SECT. III. posers, to furnish them only with libretti.(1) However, such of his serious operas as have been publicly declaimed, seem, from the scenes of infinite distress and pathos with which they abound, to have a presumptive right to the appellation of tragedies. And that some of his operas have been declaimed, without the accompaniment of music, we have his own authority, and that of Mons. de Cahusac, for asserting. “I miei drammi in tutta l’Italia (says Metastasio in a letter to the Chevalier de Chastellux) per quotidiana esperienza, sono di gran lunga più sicuri del pubblico favore recitati da’ comici, che cantati da’ musici. I know by daily experience, that my own dramas are much more certain of success in Italy, when declaimed by comedians, than when sung by musicians.” And Mons. de Cahusac, in his curious little *Traité historique sur la Danse*, speaking of the occasional omission of the airs in the Italian opera, observes, that “on le pratique ainsi, lorsque’ on represente quelquefois les tragédies de l’abbé Métastaze sans musique.” Though these authorities have been sometime in the possession of the public, it is not, I believe, generally known, or credited in England, that the operas of Metastasio have been publicly represented—and successfully too,—without music. But an honest Italian who stands be-

(1) *Essay on Eng. church music*, p. 102. note. See also *Lect. on Rhet. and Belles Lett.* By H. Blair, D. D. 1783. vol. iii. p. 355. and *Consig. ad un giovane poeta* del Sig. Sherlock, p. 42. While Eximeno bestows due praise on the operas of Metastasio, he expresses a wish, that, “gl’ inrecci di molti drammi non s’assomigliassero tanto fra di loro, e che non si sciogliessero tante volte il nodo colla medaglia.” *Orig. della mus.* p. 422.

side me while I write this passage, assures me, that about *SECT.*  
 twenty five years since, he has often heard, with delight, *III.*  
 several operas of our lyric bard declaimed upon the public  
 theatre of his native city of Ascoli, by private gentlemen and  
 professed players. The final choruses, he says, were, as we  
 may suppose, omitted; but the airs, as connecting links of  
 the dialogue, (and, in Metastasio's operas, they are links of  
 gold,) were always recited. The operas which he particu-  
 larly recollects to have heard declaimed, were the *Didone ab-*  
*bandonata*, *la Clemenza di Tito*, *Siroe*, *Catone in Utica*, *De-*  
*mofoonte*, and *Alessandro nell' Indie*. But though my infor-  
 mant has occasionally resided in Rome, Naples, Florence,  
 and Ferrara, he never happened to hear an opera of Metas-  
 tasio declaimed, without music, on the public stage in any of  
 those cities; and he seems to think, that the practice is con-  
 fined to the private theatres of learned seminaries, or to such  
 towns as are, like Ascoli, too poor or too obscure to invite  
 musical professors of eminence to visit them. In this, how-  
 ever, he is mistaken. The operas of Metastasio have been  
 often represented, without music, on the public stage in Na-  
 ples, Venice, and at Milan. And I have been assured by  
 Italians liberally educated, and “feelingly alive” to the  
 charms of music, that they have been more deeply affected by  
 the operas of our sweet bard, simply declaimed, than when  
 they were graced with the exquisite music of a Jommelli or  
 a Caldara. So just is the observation of Marmontel, that

*SECT.* “ la tragédie, dans son austérité, n’est pas faite pour le theatre  
*III.* lyrique.” (*m*)—Here I originally intended to close this digres-  
 sion, but a letter which I lately received from Signor Signo-  
 relli, in answer to one with which I took the liberty to trou-  
 ble him, induces me to proceed —“ Domandate,” says he,  
 “ se le opere del Metastasio son rappresentate senza musica, e  
 se l’ arie allora sono state omesse. I commedianti che cercano  
 alla giornata ogni via per chiamare il concorso, hanno tra  
 tanti altri mezzi usato di recitar, senza musica, le opere di  
 quel poeta. Mi ricordo di averne udite alcune nella mia ado-  
 lescenza così declamate in patria, e singolarmente la Cle-  
 menza di Tito, e le arie allora si recitarono come tutto il resto,  
 ad eccezione, di alcune di similitudini troppo poetiche che si  
 omettevano. I commedianti Lombardi da molti anni sogliono  
 declamarne alcune in Venezia e per la Lombardia. Nell’  
 anno spirante, 1796, la compagnia di Andolfati ha recitata la  
 Didone, ed altre opere in Napoli ancora senza veruna musica  
 e ritenendo le arie che non sono di paragoni assai poetici.”  
 To this weighty testimony of an eminent living author, let  
 me now add that of an amiable writer lately deceased. While  
 Goldoni was pursuing his studies at Feltri, he was requested  
 to exercise his judgment in the choice of a drama for public  
 representation on a stage erected in the governor’s palace.  
 Want of comic actors obliged him to have recourse to the

(*m*) *Essai sur les rev. de la musiq. en France*

productions



productions of the tragic muse, and he selected two of Me- SECT.  
III.  
tastasio's operas, which were accordingly represented—but  
“ senza musica, misi soltanto le arie in recitativo.”(n)

But to return : Nor does the count Saverio Pansuti of Naples, deserve more honorable notice as a poet, than the amiable, the learned and the frigid Gravina. I shall therefore barely enumerate five tragedies published by him at different times, viz. *Bruto* in 1723, *Sofonisba* and *Virginia* in 1725, *Sejano* in 1729, and *Orazia* (in a complete collection of his dramatic works), in 1742.

But the *Crispo* of the duke Annibale Marchese, Pansuti's countryman and contemporary, is allowed to possess uncommon merit. It is, says an Italian critic, a copy of the great *Hippolitus*, executed with the pathetic pencil of Euripides, and the enchanting harmony of Racine's numbers. Besides the *Crispo* and *Polissena*, Marchese wrote ten sacred dramas which were splendidly published (1729) in Naples, in two volumes quarto. Amongst the masters who set to music the choruses of those tragedies, we find the name of the celebrated Hasse. Such was the ardour with which Marchese pursued his studies, that he resigned, in 1740, the government of Salerno, and magnanimously declining the archbishopric of Palermo, retired to the monastery of the *Padri Gerolimini* in Naples,(o) where he devoted himself to the

( n ) *Mem. del Sig. Goldoni. Ven.* 1788. tom. i. p. 142.

( o ) *L' Oratorio de' P. P. di S. Filippo Neri*, an elegant structure, and rich endowment.

*SECT.* *III.* { muses, and the worship of his God. It was probably for the private theatre of this holy retreat, that he wrote his sacred dramas, occasionally rousing the slumbering echoes of its “long sounding isles,” with such sentiments as the following, in the Ermenegildo :

Udito ho sempre  
 Ch' uomo al cui senno sacri riti ed alme  
 Commesse furo, se con voglia ingorda  
 Alle profane cose intende, e lascia  
 All' altrui cura il gregge, e sol da quello  
 Toglie da lungi il ricco frutto, è indegno  
 Del sacro grado, e'l profan male adempie.  
*Gens.* Chi serve al re non è men caro a Dio.  
*Recar.* Caro è a Dio sol chi al suo dovere intende,  
 E il tuo non è di consigliar regnanti.

Marchese died in 1753, “ammirato per le sue virtù.”

Marchese was followed by the learned and philosophic Antonio Conti, a Venetian nobleman, who, at an advanced age, bent his genius to the composition of tragedy. From the pen of this venerable poet fell Giunio Bruto, Marco Bruto, Giulio Cesare and Druso. Either from the phlegm of age, or from a frigid chasteness of judgment, there is a tameness in those tragedies unsuited to the stage ; but in pureness of style, and truth of character, they have seldom been excelled : therefore though they cannot keep the stage, they will ever hold a distinguished place in the closet. But we must not pass lightly  
 over

over this literary veteran. His love of English literature should endear him to us. He translated part of Milton's *Paradise Lost*, and, with the assistance of "the all-accomplished" Lord Bolingbrooke, made a free version of the whole of Pope's *Rape of the Lock*. And we learn from the curious and amusing *Notizie* prefixed to the second volume of his posthumous works, published at Venice in 1756, that while he resided at Kensington, the *Julius Cæsar* of Shakespeare inspired him with the idea of writing his *Giulio Cesare* and *Marco Bruto*; but it was the duke of Buckingham who taught him to divide the subject. "Ad imitazione del duca di Buckingham," says he, "l'avea diviso in due tragedie per più separarne le passioni dominanti e far meglio sentire il punto che dà loro l'unità e la forza." We are also informed by the biographer of Conti, that the *Giulio Cesare*, which was first performed at Venice in 1743, was deemed the most regular tragedy that had been yet represented on the Italian stage. Flattered with its success, the author determined to have the choruses set to music and sung in the following year. "Veniva lusingato l'autore, che nell'anno seguente si sarebbero cantati i cori, che sono affatto necessarj per l'unità della tragedia. La cosa non era impossibile. Furono cantati a Roma e a Vicenza i cori della *Sofonisba*, altrove i cori della *Canace* dello *Speroni*, di cui resta ancora la musica." But the experiment did not succeed: "lo spirito ed il buon gusto manca," says my author. From the passage which I have quoted it  
may

SECT.  
III.

*SECT.* may be inferred—I. That the choruses of the early Italian  
III. tragedies were always sung, and that the original music of  
 those of the Sofonisba and Canace, were in existence so late  
 as the year 1756, (*p*) when the posthumous works of Conti  
 were published. II. That the chorus in Italian tragedies had  
 fallen into disuse previous to the year 1743, when the Bruto  
 was first represented. It ceased, as we have elsewhere observ-  
 ed, soon after the opera began. In this opinion I am in a  
 great degree confirmed by the inspection of several tragedies  
 written since that period, in which the chorus is either totally  
 omitted, or thrown, in an isolated state, to the end of each  
 act, ready for rejection, or the accompaniment of music, at  
 the option of the manager. I would, however, be understood  
 to speak of profane tragedies; for, sacred dramas, or dramas

(*p*) Though the music of the choruses of the Sofonisba and Canace have eluded my re-  
 searches, it may yet be brought to light, since it was certainly in existence so late as the  
 year 1756. It is to be lamented, that Sir John Hawkins and Doctor Burney did not direct  
 their learned enquiries to the discovery of the choral music of the early Italian tragedies.  
 Much of it probably still lurks in different collections in Italy, particularly in that of the  
 late Padre Martini of Bologna. Having lost or mislaid the notes which I took, of the con-  
 tents of the inedited volume of his history of music, which remains in the benedictine mo-  
 nastery of Bologna, I cannot now determine whether or not this subject be treated in that  
 inestimable work; but I can hardly suppose it would be totally disregarded by so curious and  
 so minute an enquirer as Padre Martini. I shall, perhaps, be told, that the music which I  
 am lamenting, might gratify the antiquary, but would not afford any pleasure to the modern  
 musician. It is as an antiquary I deplore its loss, or concealment. However, as the acca-  
 demia degli filarmonici was instituted in Vicenza in the time of Trissino, we may naturally  
 suppose, that some of the principal masters of the day were employed to set to music the cho-  
 ral parts of the Sofonisba, and that, therefore, with this music we have lost a specimen of  
 the best dramatic music of the age of the father of Italian tragedy.

written

written for the cloister, and performed either in action, or in SECT.  
III.  
the still-manner of Handel's oratorios, yet, I believe, preserved }  
in general the musical chorus. Performed by men in the daily  
habit of rendering the roof of their abode "vocal with their  
maker's praise," voices prepared to fill the choral parts could  
not be wanting: besides, such men would gladly embrace an  
opportunity of employing their practical skill and vocal pow-  
ers in any musical exercise that would relieve them from the  
dull psalmody of the choir. We have just found Hasse  
setting to music the sacred dramas of Marchese, and a latin  
tragedy entitled *Senacherib*, (now lying before me) which  
was printed at Rome in 1739, and evidently written either  
for the college or the cloister, has "intermezzi per musica  
da cantarsi" between the acts.(q)—But let us return to our  
author. As well as the literature of England, Conti culti-  
vated that of France, and wrote with elegance and ease in  
the language of that country.(r) In fact he seems to have  
devoted

(q) These intermezzi are not of the eventless and inactive kind of choruses, consisting of madrigals and canzonets, which preceded interludes; like the celebrated *Serva Padrona* of Pergolesi, they are animated with scenes of humour and character; in fact they are parts or acts of a little pastoral drama of which the chain of connexion is only broken by the different acts of the play. Such entertainments are justly censured by Mr. Wright, (who visited Rome in 1721) because they seem to interrupt the unity of the piece. *Travels into Italy*, vol. i. ed. 1744. The modern interlude is an improvement on the embolima of the ancients. *Arist. poet. cap.* 18.

(r) In 1739 Conti published a translation of the *Athalie* of Racine, to which he prefixed a critical dissertation upon that admirable tragedy. This translation, he informs us, was ex-

ecuted

*SECT.*  
*III.*  
devoted himself entirely to letters. Even while a young man, he renounced all the honors and advantages to which his birth entitled him, declaring, in a letter to a kinsman, “*protesto a V. E. con ogni candidezza d’onore, di non amare con attacco altra cosa, che la mia quiete, e la contemplazione della verità. Di buon grado rinunzio a tutti gli agi, a tutti gli onori, a tutte le ricchezze, quando si tratti di perder l’ una, o lasciar l’ altra.*” This life of mental activity was terminated by an apoplexy on the twenty-fifth day of November, 1748.

The glory of the tragic muse in this age, and particularly in the period before us, is the Merope of the marquis Scipione Maffei of Verona, “*une tragédie,*” says Voltaire, “*digne des beaux jours d’ Athènes, dans laquelle l’ amour d’ une mère fait toute l’ intrigue, et où le plus tendre intérêt naît de la vertu la plus pure.*” But the praise of Voltaire is cold when compared with that of a living English writer of great literary eminence, who, struck with the classical charms of this drama, pronounces it, with the enthusiastic rapture of a

ecuted in the autumn of 1720, during his stay in the delicious rural retreat of the Countess of Caylas, a lady whom he must always mention, he says, with tenderness and respect, on account of the many obligations he had to her. This lady, at the desire of her aunt, the celebrated Madame de Maintenon, performed the part of Athalie at Saint Cyr in the presence of Lewis XIV. and his court. Racine, who was much pleased with “*la soavità e le altre grazie del dire della contessa,*” instructed her in the part. Our author was told by this accomplished countess, whom he so tenderly recollects, that Racine preferred the Athalie to all his other tragedies.

lover



*V. Marchese Scipione Maffei*  
*Nato il 6 Giugno 1675. & Morto agli 11. Febr. 1755.*

*Engr. by J. Smith 1798 by F. Bartol 1798 by P. Maffei*





lover, “ the most finished tragedy in the world.” (§) Much *SECT.*  
as I admire the classical simplicity of this tragedy, and the *III.*  
happy conduct of the fable in many instances, I cannot subscribe to the unqualified encomiums of those learned and truly ingenious gentlemen. However powerful maternal affection may be, it cannot excuse the thirst which Merope evinces for the blood of a friendless young stranger whose guilt, at most, was doubtful; nor will it serve to extenuate her barbarous purpose of opening his breast, dragging forth his heart, and tearing it in pieces with her teeth.

io in vita

Non vo più rimaner; da questi affani  
Ben so la via d’uscir; ma convien prima  
Sbramar l’ avido cor con la vendetta.  
Quel scellerato in mio poter vorrei,  
Per trarne prima, s’ ebbe parte in questo  
Assassinio il tiranno; io voglio poi  
Con una seure spalancargli il petto

(§) Goldsmith confines his praise of this celebrated drama, to the choice of the subject. it is the opinion of the same enchanting poet, that Maffei learned from the Sampson of Milton and the Athalie of Racine, to construct a tragedy without a love-intrigue. “ Maffei,” says he, “ is the first who has introduced a tragedy among his countrymen without a love-plot. Perhaps the Sampson of Milton, and the Athalie of Racine, might have been his guides in such an attempt.” *P. s. stat. et p. l. l. p.* 48. I presume it need hardly be observed here, that the Merope of Maffei, is the real parent of the Douglas of Home, a tragedy which does honor to the English language.

Il h

Voglio

SECT.

III.



Voglio strappargli il cor, voglio co' denti  
Lacerarlo e sbranarlo.(s)

Euriso, hear me ;  
I will not drag my life on after this ;  
Out of these troubles well I know the way ;  
But first 'tis meet I satiate with revenge  
My greedy heart. I would within my power  
That wicked wretch, to gather from him first,  
If any part of this belongs to the tyrant :  
Then will I with an axe open his breast  
And thence root out his heart, and with my teeth  
Mangle and tear it all to pieces.

MR. AYRE.

Neither is Ismena's ungenerous mode of betraying Egistus to her mistress, perfectly reconcileable with vraisemblance. The garrulity of Polidore too, is reprehensible: when we are deeply interested in the fate of Egistus, he distracts our attention with reflections on old age, and lamentations for the loss of that vigour which was once his boast. But any

(s) I thought the barbarous revenge meditated by Merope was without a parallel on the modern stage, till happening to open the *Titus Andronicus*, or *The Rape of Lavinia* by Ed. Ravenscroft, I found the following speech by the Moor, after the Empress had stabbed her child,

She has out-done me, ev'n in mine own art,  
Out-done me in murder—Kill'd her own child ;  
Give it me,---*I'll eat it.*

faults

faults or defects that impartial criticism may discover in this tragedy, are lost in the splendour of surrounding beauties. *SECT. III.*  
 The plan of my work does not admit of long quotations: but I cannot resist the pleasure of transcribing two passages which, even in the tame, and inelegant version of Mr. Ayre, cannot fail to afford delight.

Such of my fair readers as are acquainted with the apprehensions of a mother for an exiled child, will, I am sure, acknowledge that the following lines bear the stamp of nature.

*Mer.* . . . . . Ma se ancora  
 Fosse falso sospetto, or ti par' egli,  
 Che il sol peregrinar del mio Cresfonte  
 Mi dia cagion di dover' esser lieta?  
 Rozzo garzon, solo, inesperto, ignaro  
 De le vie, de' costumi, e de i perigli,  
 Ch' appoggio alcun non ha, povero, e privo  
 D'ospiti; qual di vitto, e qual d' albergo  
 Non patirà disagio? quante volte  
 Al l' altrui mense accosterassi, un pane  
 Chiedendo umile? e ne sarà fors' anche  
 Scacciato; egli, il cui padre a ricca mensa  
 Tanta gente accogliea. Ma poi, se infermo  
 Cade, com'è pur troppo agevol cosa,  
 Chi n' avrà cura? ei giacerassi in terra  
 Languente, afflitto, abbandonato, e un sorso  
 D'acqua non vi sarà chi pur gli porga,

SECT.

III.

O Dei, che s'io potessi almeno ir seco,  
Parmi, che tutto soffrirei con pace. (s\*)

Allow it to be false, yet canst thou think  
Barely to know that my Cresfonte wanders,  
Will suffer me to harbour thoughts of joy?  
Alone, an unexperienc'd, homely youth,  
And unappriz'd of ways, customs and dangers,  
Who has no place of rest, poor, and without  
All hospitable succour, what for food  
And where to lay his head, will he not suffer?  
What want! how often to a stranger's table  
Shall he approach? and humbly asking bread,  
Perhaps be driven away; he, whose great father  
Spread his rich table for such numbers. Then  
Should he fall sick, as that he may too easy,  
Whose care will he then be? low on the ground  
When he shall languid lay, afflicted, left,  
A draught of water, none shall hand it to him.  
O Gods, might I at least but travel with him,  
I think that I should suffer all in peace.

MR. AYRE.

(s\*) As the author acknowledges to have received considerable aid from his mother in the composition of this tragedy, it may be presumed, that the fine description of maternal sufferings which we have quoted, was written under her direction. His little tribute of gratitude to that amiable lady, merits transcription. Having introduced the name of Sylvia in *Sc. 4. Att. iv.* he thus apologises for using a name which “non è greco.”—“Un' improprietà è qui nel nome di Silvia, che non è greco: ma l'autore ha voluto in ogni modo metterci il nome della madra sua, quasi per gratitudine, avendo da essa imparati, e presi alquanti passi de' più gratiti di questa tragedia.” *Annotaz. p. 135.* What a beautiful trait in our author's character, does this apologetic passage disclose!

Nor

Nor is Egistus's picture of rural felicity less highly finished. SECT.  
III.

Mio pastoral ricetto,  
Mio paterno tugurio, e dove sei?  
Che viver dolce in solitario parte,  
Godendo in pace il puro aperto cielo,  
E della terra le natie ricchezze!  
Che dolce sonni al sussurar del vento,  
E qual piacer sorgere col giorno, e tutte  
Con lieta caccia affaticar le selve,  
Poi ritornando nel partir del sole,  
A i genitor, che ti si fanno incontra,  
Mostrar la preda, e raccontare i casi,  
E descrivere i colpi!

O pastoral recess! paternal cottage!  
Where! where art thou! How sweet is it to live  
In solitude, the pure and open heav'n  
In peace enjoying, and earth's native riches!  
Slumbers how sweet lull'd by the whisp'ring wind  
What pleasure to arise with the glad morn,  
And all the day pursue the chearful hunt,  
At evening sun returning from the chace,  
Meeting glad parents, then to show the prey,  
Recount each accident and every stroke.

MR. AYRE.

But

SECT. But this tragedy has been so often criticised, so often  
 III. imitated,(t) and so frequently translated,(u) that the necessity of further dilatation upon it, is precluded. I shall only then add, that it was performed forty times during one carnival at Venice, and that it has already passed through sixty editions.(v) But we should not dismiss the Merope without observing, that it is one of the very few modern tragedies

(t) Upon the simple foundation of Maffei's Merope, Voltaire erected an elegant structure which will probably be one day deemed the most valuable monument of his dramatic powers. Of Voltaire's tragedy, Aaron Hill published a spiritless translation, or rather feeble imitation, to which he endeavoured to give an antique air by the intermixture of choral songs. To his Merope, Voltaire prefixed a letter of elegant criticism, and well-turned compliment, addressed to Maffei, on his drama. And shortly after the envious wit published a letter addressed to himself under the feigned name of Lindelle, in which he attacks all the vulnerable parts of the Italian tragedy with fiend-like malignity.

(u) Baretti, with an inaccuracy which often invalidates the authority of his *Italian Library*, says, the Merope of Maffei had the honor of being translated into English by Aaron Hill, and into French by Voltaire, p. 102. The only English translation of the Merope, at least the only one which, from its fidelity, deserves the name, is that of Mr. Ayre, *London*. 1740. But all the merit of this version, lies in its fidelity; for the blank verse, in which it is written, is so prosaic, that it is, in fact, only verse to the eye.

(v) *Stor. crit. de teat.* tom. vi. p. 133. Of the many editions of the Merope which have appeared in different countries, that of *London* by Thompson, 1720, oct. is considered by Baretti as the best. But I will confess I prefer the *Leighorn edition* per Antonio Santini, 1763, as it contains the various readings of the last edition of Verona, and all the different critical publications respecting the work, which have been published. The first edition of this celebrated tragedy, is that of *Modena*, 1713, with a dedication to Rinaldo I. Duke of Modena. Amongst the literary treasures which enrich the magnificent library of the Earl of Charlemont, is the *Verona edition*, 1745, of the Merope, with marginal notes in the hand-writing of the author. To this edition are subjoined a French translation by M. Freret, and the English version of Mr. Ayre. This copy was presented, by the author, to Lord Charlemont during his residence in Verona, where his lordship's learning and accomplishments not only procured him the friendship of the Marquis Maffei, but the honorable distinction of a seat in the literary society which met occasionally in his palace.

which

which serve to show that Boileau was mistaken when he affirmed that

SECT.  
III.  
}

de l'amour la sensible peinture  
Est pour aller au cœur la route la plus sûre.(w)

To win the public favor without the aid of love, at the time the Merope appeared, was a strong proof of the uncommon powers with which the mind of Maffei was endued : for it was about this period that LOVE INTRIGUE, after the example of the French, insinuated itself into Italian tragedy, and was then universally considered, not only as a charming novelty, but as a “ necessary seasoning. The author of *L'Arte rappresentative*, published in 1728, notices and laments this innovation.

I gentili francesi hannovi intruso  
La pulizia, l' amore, e tutte quante  
Le novità, ch' io vò chiamare abuso.

But let us endeavour to trace the baneful innovation to its origin.—While the Italian tragic writers servilely followed the ancients, love found no place in their productions ; for with the ancients it was a passion too gross for dramatic imitation. Amongst them the voluptuous union of two sympathizing souls was unknown. It was in the age of chivalry that the social

(w) *L'art. poetiq. ch. iii.*

intercourse

*SECT.* *III.* intercourse of the sexes was first promoted under proper restrictions; and the passion which nature universally inspires, borrowed, in that romantic period, the language of sentiment to express its feelings. In that age it was said, or thought, that “l’amour n’est rien sans sentiment;” in fact this passion then breathed such a spirit of platonism, that we are almost induced to think its object was sometimes ideal. The age of chivalry had not passed away when Francis I. ascended the throne of France. This accomplished monarch, as a late writer observes, “gave a new air to literature by mixing gallantry with it, and by producing the ladies at his court along with the learned.” (x) Lovers now sighed in a sonnet, or expired in a madrigal. And while the vanity of the fair was flattered by hearing their admirers declare that their faces were as bright as snow, their pride was equally gratified at being gently upbraided with having bosoms not less cold. This was the empire of beauty. The fair felt their power, and exercised it despotically. From slaves they became divinities. They exacted devotion, and were only to be rendered propitious by the odour of incense. In this refined state of society, (for refinement ever attends the influence of the fair) the French stage arose, and the writers who supported it, pleased with the graceful air and polished manners of the wily god, pressed him into their service. About a century after, (the period under consideration) the Italian

(x) *Cat. f. y. and vol. xv. ed. i.* Francis I. says M. Querlin, considered a court without ladies, “une année sans printemps, un printemps sans roses.” *Arch. Franc. tom. i. f. 34.*  
dra-



poets too threw aside their lyres, and, taking up the rule and compass, furnished designs for theatrical edifices. The plan SECT.  
III. for the theatre erected at Ferrara in the palace of Alphonso Duke of Este, was an effusion of the brilliant and versatile genius of Ariosto, for the exhibition of whose comedies it was purposely raised; and the theatre of Verona was erected under the direction of the Marquis Maffei, author of the tragedy of Merope. The latter remains a monument of Maffei's taste; but the former was consumed by an accidental fire while Ariosto lay on his death-bed. (*p*)

Soon after the revival of the dramatic art, a passion for theatrical amusements spread itself throughout Italy. (*q*)

heard distinctly to the farthest part of the audience, as in a whispering place." *Rem. on several parts of Italy.* Lond. 1718. p. 334.

(*p*) "That very night that he (Ariosto) sickned and tooke his bed, there happened a great mischaunce that was, in the opinion of most men, a presage of his death. The goodly hall that Alfonso had beautified, with the most sumptuous stage that had been seen in Ferrara, (purposely for Ariosto's comedies) was fiered by mischaunce, and consumed a great part of the Duke's pallace beside." *Life of Ariosto* by Sir John Harrington, subjoined to the translation of the *Orland. furios.* Lond. 1591.

(*q*) This passion has penetrated even the wilds of Calabria. Mr. Swinburne gives a ludicrous account of a dramatic representation at which he was present at Francavilla, in the year 1780. "In the evening," says this enlightened traveller, "I was entertained with the tragedy of Judith and Holofernes, acted by the young people of the town, in a theatre belonging to the castle. Their rude accent, forced gestures, and strange blunders in language, rendered their dismal drama a complete farce. When the heroine murdered the general, the whole house shook with thundering bursts of applause; the upper part of his body was hidden by the side scenes; the lower parts lay on a couch upon the stage, and in the agonies of death were thrown into such convulsions, kickings, and writhings, as melted the hearts and ravished the souls of the attentive audience. Judith then came forward, and repeated a long monologue, with her sword in one hand, and a barber's block, dripping with blood, in the other." *Trav. in the two Sicilies*, vol. ii. p. 33. Lond. 1790.

*SECT.* Theatres, both public and private, arose in every city and in every town. Each academy had its theatre; and the grande salle in every palace was fitted up for dramatic exhibitions.<sup>(r)</sup> Nor has this passion yet expired. All the great and small towns in Italy still abound in private theatres; and dramatic exhibitions are the favourite amusement of the Italian gentry and nobility of the present day during the villeggiatura. The brother of Count Pepoli, whom we have just mentioned, as well as the Marquis Albergati, have each un teatro stabilito, that is, a company of players and a band of music, which are considered as component parts of their household establishments. However neither these gentlemen, nor any of the other proprietors of private theatres in Italy, refuse to take a part occasionally either on the stage, or in the orchestra. We have already found both the Marquis Albergati and Count Pepoli performing in *Romeo and Adeline*; and Count Vittorio Alfieri, whose works we shall shortly notice, played the part of *Creontes* in his own tragedy of *Antigone*.

(r) “The *Pastor Fido*,” says Gibbon, “was first represented in a private house in Ferrara.” In the year 1792, I explored the apartment in which it was exhibited. It was then stripped of all theatrical decorations. It appeared spacious and gloomy. Of its dimensions I cannot speak with certainty;—perhaps I should approach near the truth if I were to say, it is thirty feet in length, and eighteen or twenty feet in breadth. This apartment is in an house which formerly belonged to the Guarini family, but is now the property of the Gualengi. On the stairs leading to it, stands a bust of the poet Guarini. And on the front of the house we read the following inscription:

HEPULIS ET MUSARUM COMMERŒIO,—FAVETE LINGUIS ET ANIMIS.

Were

Were I to notice particularly the several public theatres of *SECT.*  
 Italy, I should extend this digression to an unreasonable length. *III.*  
 I shall therefore confine myself to observing, that those which  
 are most celebrated, are the following ;—the theatre in  
 Parma erected by Giambattista Alcottti and dedicated (1619)  
 to Bellona ed alle muse,—that of Verona erected, as we have  
 already observed, under the direction of the Marquis Maffei,—  
 the royal theatre of Turin which, according to De la Lande,  
 “ est le plus considérable qu’ il y ait en Italie, à l’ exception du  
 grand théâtre de Parme, qui depuis long-temps ne sert point,”  
 —the Aliberti of Rome,—San Petronio of Bologna,—San  
 Carlo (*s*) of Naples, and the Fenice of Venice. I happened  
 to be present at the opening of the last theatre, in May 1792,  
 and never did I behold a more brilliant spectacle. (*t*) All the  
 powers of music, painting and dancing were employed to  
 strike and delight the imagination. Nor was it a little grati-  
 fying to an admirer of Shakspeare, to see the bust of his fa-  
 vourite bard placed in a colonnade amongst the greatest  
 ancient and modern dramatic poets.

It should, however, be observed that the public theatres  
 which I have enumerated are, in general, solely appropriated

(*s*) Though this theatre is dedicated to Saint Carlo, it is on Saint Anthony the manager re-  
 lies for protection against fire; and with this view, an image of that Saint, as black as the  
 late lady of Loreto, stands behind the scenes.

(*t*) It was with the opera of *i Giecochi d’ Agrigento* by Count Tepole, that this theatre  
 was opened. The libretto, which lies before me, is adorned with a view of the front of the  
 theatre, and portraits of the principal performers,—Gasparo Pachiarotti, Giacomo David,  
 Brigida Batti,—and the composer of the music, Giovanni Paisiello.

*SECT.* to the representation of musical dramas by companies of comedians in the pay, and forming part of the establishment of their respective courts. Comedies and tragedies are now performed in Italy by *istrioni* or strollers only, to whom the royal stage, or theatre of the court, is universally proscribed. The admirers of *Thalia* and *Melpomene* divested of the meretricious charms of music, must therefore be content to seek those ladies in such humble theatres as the *Capranica*, and *Tordinona* of Rome, *S. Crisostomo* of Venice, the *Fiorentini* of Naples, and the small theatre belonging to the palace of the prince *Carignano* in Turin. It is to this want of a permanent theatre, liberally endowed, that the slow progress of tragedy in Italy has been, with too much truth ascribed. It was observed above a century ago by *Rymer*, that "Italy had no fund for the vast charge of dramatic representations; they had no standing revenue for the theatre; and however magnificent some prince might be on an extraordinary wedding, or great occasion, there was nothing constant, nor could it, in such circumstances, be expected, that the drama there should turn to account, or rise to any tolerable reputation. Therefore the ordinary business of the stage was left amongst a company of strollers, who wandered up and down, acting farce, or turning into farce, whatever they acted." (u) The evil complained of by the English critic, is feelingly deplored

(u) *Albert view of Trag.* Lond. 1693. p. 53.

by Denina. (v) And Ranieri de' Calsabigi, in his celebrated letter to count Alfieri, (x) having cast a retrospective glance SECT.  
III. upon the Italian stage, asks, "But what kind of stages were these?" To the question he replies: "Sometimes theatres belonging to the court, but most commonly to private noblemen, who caused them to be erected in their palaces and villas. Upon these temporary stages, select tragedies were represented a few times by the courtiers of the prince, or by private parties of ladies and gentlemen. Thus Italy having never had a permanent tragic theatre, or actors by profession, these private representations could only be called transient attempts, from which the art received little or no advantage."

Though jealous in the extreme of the honor of his own theatre, Voltaire declares, "si jamais les Italiens avaient un théâtre régulier, je crois qu'ils iroient plus loin que nous. Leurs théâtres sont mieux entendus, leur langue plus maniable, leurs vers blancs plus aisés à faire, leur nation plus sensible. Il leur manque l'encouragement, l'abondance, et la paix." But I trust they will not long want either "l'encouragement," "l'abondance," or "la paix." And we may safely conclude with Dr. Burney, that "when they become heartily tired of music, which by excess of it they will probably be very soon, the same rage for novelty, which has made them fly with such

(v) *Le Vic. della Lett. cap. v.*

(x) See *Trag. di Vitt. Alfieri. Par.* 1788. tom. i. The public are indebted for an excellent translation of Calsabigi's letter to Mr. Penn, from whose version I have borrowed the passage given in the text.

*SECT.* rapidity from one stile of composition to another, will drive  
III. them to seek amusement from the stage *without* music.” (y)

Nor is it improbable that, from the natural ardour of the Italian character, and the resources with which the national language and genius abound, Italy, ere many years roll away, will surpass the rest of Europe in the dramatic, as well as in the other arts. Rapt with this idea, methinks I now behold Melpomene reigning in simple majesty in that enchanting country, while “le beau monstre de l’opera,” warbling an expiring note, lies prostrate at the foot of her throne !

Returning from this digression, I shall select from the few tragic writers that still remain unnoticed, two of superior merit, and devote the concluding pages of this memoir to the consideration of their respective productions.

Impatient of the tœdium of an inactive life, and nobly ambitious of fame, Count Vittorio Alfieri of Asti, while yet a youth, struck into the dramatic walk. “Ciò che mi mosse a scrivere da prima,” says he, “fu la noja, e il tedio d’ogni casa, misto a bollor di gioventù, desiderio du gloria, e neccessità di occuparmi in qualche maniera, che più fosse confacente alla mia inclinazione.” Such was the ardour with which he engaged in this new pursuit, that he produced, in less than six months, a tragedy entitled *Cleopatra*, (z) which was, he candidly

(y) *Pres. stat. of music in Fr. & Italy.* p. 208.

(z) This drama still remains inedited. The amours of Anthony and Cleopatra, seem to have been a favourite subject with the dramatic poets of Italy, from the dawn of their stage, to the present time. We have had occasion, in the course of this work, to notice several tragedies

candidly confesses, what might be expected from his ignorance and presumption,—“*un mostro.*” Yet this play, he informs SECT.  
III.  
us, was twice represented on the public stage in Turin where, “*sia detto a vergogna degli uditori non meno che dell’ autore,*” it was not only heard and tolerated, but even applauded. Thus suddenly transformed, to use his own words, from a dissipated youth into a tragic author, he determined to endeavour at qualifying himself to support his new character. In order to this, much was to be done. He had little Latin, but no Greek,—was totally ignorant of English,—and had paid so little attention to the cultivation of the Italian language, that his knowledge of the “*pura lingua toscano,*” was “*presso che all’ abbicci.*” He therefore thought it necessary to abstain from his favourite indulgence,—the perusal of French authors,—and devote himself to the study of the best Italian writers with a view to acquiring the means of clothing his ideas in a suitable garb. He did not, however, neglect the

gedies entitled “*Cleopatra.*” The first Italian poet who treated this subject dramatically was, I believe, Giraldi Cinthio, who at the desire of Hercules II. Duke of Ferrara, built upon it a tragedy, which was to occupy six hours in the representation; thus was the poet compelled, by the imperious dictates of his patron, “*to bestow all his tediousness,*” on the audience. The comic poets were less unreasonable in their demands on the time and patience of the spectators; at least Cecchi only required two hours and a half for the representation of his *Incantesimi*, a comedy in five acts.

vi voglion’ nobilissimi  
Spettatori, trattener con una favola  
Due hore e mezo,

book

*SECT.* book of nature : indeed he must be allowed to have studied  
 { *III.* it with uncommon success. He seems to have explored, with  
 the inquisitive eye of genius, all the recesses of the human  
 mind, and to have noted with anxious care, the workings of  
 the passions in all their various modifications. Hence the  
 power which he acquired over them. But however ardently  
 he might have laboured to attain the mastery of his vernacular  
 tongue, he undoubtedly failed in the attempt ; for even  
 in his most elaborate works, his diction is harsh, inelegant,  
 and sometimes, ungrammatical. “ *Peccato,*” says an Italian  
 critic speaking of the beauties of our author’s tragedies, “ *che*  
*tante gemme siano state legate in piombo, che col suo tristo*  
*coloro abbate ed infievolisce il loro stupendo splendore.*” His  
 language, nevertheless, is nervous and appropriate : in fact,  
 in his “ hoarse rough verse,” we often hear a mighty voice, at  
 whose pealing sound vice stands appalled.

In the construction of his dramas our author departs from  
 the ancient model. He rejects the chorus, and is heedless of  
 the unities. Sparing of confidants, he abounds in monologues.  
 And from mismanagement of his situations, he often  
 fails in illusion. Still, however, his genius predominates :  
 his dramas, with all their faults, seldom fail to produce the in-  
 tended effect.

We shall now proceed to enumerate his dramas, offering  
 occasionally, as we advance, such observations as may occur.  
 The arrangement which we shall follow, is that of Didot’s  
 elegant



elegant edition of our author's works, in six volumes octavo. (a) SECT.  
III.  
}

Il Filippo.—The character of the Tiberius of Spain is finished with the strong and masterly touches of Tacitus. From him, as Signor Ranieri de' Calsabigi observes, (b) we hear “*suspensa semper, et obscura verba;*” in him we see a man “*sine miseratione, sine ira:*” and we always find him “*obstinatum, clausumque, ne quo affectu perrumperetur.*” Isabella is ingenuous, incautious, and deeply enamoured. Carlos is unsuspecting, impetuous and dauntless. In the manner of the death of Carlos, and that of Isabella, the author departs from history, (c) — (if the delightful *Nouvelle Historique* of the abbé de Saint-Réal deserves that name); and he ceases to be true either to history, or to nature when he makes Philip insist on the suicide of his son in his own presence.

Il Polinice.—The characters of Polynices and Eteocles are drawn with strength and truth. One serves as a foil to the other. But perhaps the hand of the master is no where more evident than in the death of those unhappy brothers. Eteocles, affecting to embrace Polynices, takes that

(a) *Parigi da torchi di Didot maggiore; e si trova presso Gio. Cl. Molini, librajo, 1788.*

(b) *Ibid. tom. i.*

(c) *Oeuvres de l'abbé de Saint-Réal. Amst. 1740. tom. iii. p. 147.* Alfieri's deviation from history in the manner of the death of Don Carlos is, at least, pardonable, if not judicious: though a man bleeding to death in a bath, may afford a good subject for the painter or the sculptor, it is totally unfit for representation on the stage.

*SECT.* opportunity to stab him ; and the last word uttered by Poly-  
III. nices is,—forgiveness !

*Eteo.* Son vendicato. Io moro :—

E ancor ti abborro—

*Pol.* Io moro ;—e a te perdono. (*d*)

This event acts so powerfully upon the mind of Jocasta, enfeebled by accumulated sorrows, that it produces insanity.

*Jioc.* Di morte i negri

Regni profondi spalancarsi io veggio—

Ombra di Lajo lurida, le braccia

A me tu sporgi ? a scellerata moglie ?—

Ma, che miro ? squarciato il petto mostri ?

E d' atro sangue e mani e volto intriso,

Gridi vendetta, e piangi ?—oh ! chi l' orrenda

Piaga ti fe ? Che fu quell' empio ?—Edippo

Fu ; quel tuo figlio, che in tuo letto accolsi

Fumante ancor del tuo versato sangue.—

Ma, chi altronde mi appella ? un fragor odo,

(*d*) This affecting event is coldly described by Creon in *la Thebaide* of Racine. (*act v. sc. 3.*) Nor has Eschylus ventured to bring it into action. In the fragment of a tragedy, on the same subject, by De la Noue, *Antigone* relates the particulars of the fatal conflict between her brothers, and adds

Je tombe, et dans mes bras la Parque les dévore.

But this was not the first occasion on which De la Noue declined giving an example “ de verser le sang d'un autre sur le theatre,” because he thought it an “ exemple dangereux, qui dégénéreroit bien-tôt en habitude de carnage, et qui, d'un spectacle innocent et régulier, feroit en peu de tems une arène sanglante, une école d'inhumanité.” *Pref. au Mabom.* ii.

Che

Che inorridir fa Dite: ecco di brandi  
 Suonar guerriero. O figli del mio figlio,  
 O figli miei, feroci ombre, fratelli,  
 Duran gli sdegni oltre la morte? O Lajo,  
 Deh! dividili tu.—Ma al fianco loro  
 Stan l' Eumenidi infami!—Ultrice Aletto,  
 Io son lor madre; in me il vipereo torci  
 Flagel sanguigno: è questo il fianco, è questo,  
 Che incestuoso a tai mostri diè vita.  
 Furia, che tardi?—Io mi t'avvento . . .

Jocasta faints ;—Antigone exclaims

Oh madre!

and the piece concludes. A poet less acquainted with human nature, would have made Antigone deliver a long speech on the occasion.

L' Antigone.—The want of vraisemblance in the first scene of this tragedy, is justly censured. Argia, a young princess, wanders alone at night, into the country of an enemy, in order to find Antigone, whom she does not know, and to obtain from her the ashes of her husband. But the author makes ample amends for this offence against probability, in sc. 2. atto. ii. In the same act is a moral sentiment, which cannot be too strongly, or too universally impressed :

Il reo

D' un delitto è chi 'l pensa.

Q q 2

La

*SECT.* La Virginia. The Romans in this drama are such as might  
*III.*  
 have been found in Rome,

While Rome surviv'd.

It would seem to have been written amidst the ruins of the capitol. The author, however, fears he has not done justice to the Roman character. “Quando questa tragedia verrà rappresentata ad un popolo libero, si giudicherà che in essa il popolo Ramano non dice e non opera abbastanza; e si dirà allora, che l'autore non era nato libero. Ma, rappresentata ad un popolo servo, si dirà per l'appunto l'opposto.” Scene 2. Atto iii. is highly finished: it is, as Signorelli observes, “vigorosa.” But the necessity of extending the play to five acts, has enfeebled the fourth.<sup>(e)</sup> This is candidly acknowledged by the author: “Virginia,” says he, “non ha quart' atto.”

L' Agamennone. Too proud to follow servilely the Greek tragedian, our author has omitted Cassandra, and thus deprived his piece of a most interesting character. For this omission, however, he makes ample amends. The delight expressed by Agamemnon on his return to his family is hap-

<sup>(e)</sup> Metastasio, in his valuable remarks on Aristotle's *Art of Poetry*, says, that the number of acts in every drama should more depend on the business to be transacted, than on rule and custom. Should this liberal notion be sanctioned by the critics, and become a precept, from how many scenes of inanity will it save us! Sig. Giov. de Gamesia of Milan, coinciding in opinion with Metastasio, published (*Mil.* 1771) a tragedy in four acts, entitled, *I Solitarij*; of which the Italian critics speak in terms of praise.

pily expressed : but knowing, as we do, the conjugal infidelity of Clytemnestra, it is with pain we hear him exclaim, SECT.  
III.

Oh quanto è dolce  
Ripatriar dopo gli affanni tanti  
Di sanguinosa guerra! oh vero porto  
Di tutta pace, esser tra' suoi!

The enquiries of Agamemnon after Orestes, are natural ; the unfeigned joy of Electra, affecting ; and the confusion of Clytemnestra, on first meeting her injured husband, strongly expressive of guilt. But the bloody deed of this princess is not followed by remorse. She dreads the wrath of her son, but her conscience is quiet. The play thus ends without a moral either expressed or implied. Thomson's tragedy on this subject, is tame ; but it inculcates an useful moral.

L' Oreste. The contending passions which tear the breast of Clytemnestra, are admirably described in this play. And the horrid joy of Orestes, on killing Egistus, rises finely and naturally to madness, on finding that he had inadvertently killed his mother at the same time. Had the play ended with the insanity of Orestes, a moral deduction would have naturally suggested itself to the reader. But in the exclamation of Pilades,

Oh dura  
D'orrendo fato inevitabil legge!

the author seems to exculpate Orestes at the expence of heaven.

SECT.

III.

La Rosmunda. The fable of this tragedy is not founded in history: it is entirely the invention of the author,(f) and, perhaps, the least happy effusion of his genius. The persecution of the fair and tender Romilda, is unprovoked. And, it is to be hoped, the ferocity of Rosmunda is unnatural. The culpability of Helmichild did not admit of a doubt: to attempt at making him appear innocent, was therefore rendering no service to the cause of morality. Ildovaldus is an amiable, but not a decided character. The most interesting situation in this tragedy is the last scene, and that, the author acknowledges, “ è stato preso, in parte, da un romanzo francese, intitolato, L’ homme de qualité.”

In the “ parere,” or remarks on this drama, the author seems apprehensive that his heroine might be coldly received, because she is not mentioned either by Homer, or by Sophocles. But surely his own observation might have taught him, that the “ domestica facta” are more interesting, than Grecian and Roman stories. “ We have been,” as Dr. Johnson remarks, “ too early acquainted with the poetical heroes to expect any pleasure from their revival; to shew them as they have already been shewn, is to disgust by repetition; to give them new qualities or new adventures, is to offend by violating received notions.” The author’s apprehensions were not, however, totally groundless. His Rosmunda bore no re-

(f) Though we are told, that “ questo fatto tragico è interamente inventato dall’ autore,” Bandello seems to have supplied some of the materials. See *Novel.* 18, part iii.

semblance to the injured queen with whom his countrymen had been acquainted in the page of Machiavelli, and in the scenes of Rucellai. Her character and her adventures were new. It was then to be feared, that this violation of received notions might rather offend than please; and that it did not please may be inferred from the neglect into which the tragedy has fallen. L' Ottavia, though not the most successful of our author's tragedies, is infinitely superior to the drama of Seneca on the same subject. It exhibits, in strong colours “ il contrasto fra l' eroismo della scelleraggine, e quella dell' innocenza.” SECT.  
III.

Il Timoleone. To render a tyrant amiable, and fratricide admirable, requires no common powers. This our author attempted in the drama before us, and, in the opinion of a celebrated critic, he has succeeded. Though there is little incident in this tragedy, it is yet extremely interesting. This excites the surprize, and exacts the praise of the Abate Cesarotti.”(g)

La Merope. We think with the author, that to speak of the subject of Merope, is “ un portar nottole a Atene, o vasi a Samo.” It is, however, but justice to observe, that his tragedy can be read with pleasure after the dramas of Maffei, and Voltaire. The Merope of Alfieri appears to us, as she does to him, “ esser madre dal primo all' ultimo verso; e madre sempre; e nulla mai altro, che madre: ma, madre regina in tragedia,

(g) *Giorn. di Pisa. tom. LVIII. art. 9.*

*SECT.*  
*III.* non mamma donnicciuola.” Yet he modestly declares, that he does not think the soft maternal passion “è interamente il genere dell’ autore.” An affectionate and pathetic dedication to the mother of the author, is prefixed to this tragedy. “Una mia tragedia,” says he, “che ha per base l’amor materno spetta a lei, amatissima madre mia. Ella può giudicar veramente, se io ho saputo dipingere quel sublime patetico affetto, ch’ ella tante volte ha provato; e principalmente in quel fatal giorno, in cui le fu da morte crudelmente involato altro figlio, fratello mio maggiore. Ancora ho presente agli occhi l’ atteggiamento del vero profondo dolore, che in ogni di lei moto traspariva con tanta immensità: e benchè io in tenerissima età fossi allora, sempre ho nel core quelle sue parole, che eran poche, e semplici, ma vere e terribili: “Chi mi ha tolto il mio figlio? Ah! io l’ amava troppo: non lo vedrò mai più!” e tali altre, di cui, per quanto ho saputo, ho sparso la mia Merope. Felice me, se io in parte ho accennato ciò, ch’ ella ha sì caldamente sentito, e che io, addolorato del suo dolore, sì vivamente conservato ho nell’ anima !

Maria Stuarda. The author’s reason for making choice of this subject, is singular: he chose it, because he did not like it; and he has succeeded accordingly. The subjects of all his other tragedies “scelti da lui, tutti più o meno gli andavano a genio, volea pure provarsi sopra uno, che niente stimava, e che poco piaceagli.” His motive was,  
“ per



“ per vedere se a forza d’ arte gli verrebbe fatto di renderlo almen tollerabile.” The experiment failed, and was not, we believe, tried again. The principal characters in this piece are, however, well and faithfully drawn. Mary is unsuspicious, impatient of contradiction, and violent in conjugal and maternal attachments. Darnly, with jealousy rankling in his breast, is insensible to the blandishments of his lovely queen, while, from the imbecility of his mind, he falls an easy prey to the specious arts of Bothwell. For the names of Ormond and Lamorre, we vainly search the history of Mary’s reign. Though the latter affects no particular character, he appears to be the confessor of the queen; and though he seems, from his name, to be a Frenchman, yet we find him endowed with the Scottish prerogative of second-sight. While Bothwell is carrying into execution his diabolical plan for the destruction of Darnly, Lamorre enters abruptly the queen’s apartment, and describes, as if he beheld them, all the horrid scenes then passing at the castle; and immediately after, he is seized with a fit of prophesying. Want of action is the chief defect in this piece.

*La Congiura de’ Pazzi.* Mr. Roscoe’s observations on this tragedy are so ingenious, and so just, that I shall transcribe them without abbreviation. After having detailed with his usual elegance and perspicuity, all the particulars of the conspiracy of the Pazzi, he adds, (in a note): “ As to the atrocity of the crime, and the turpitude of the authors of it, contempo-

*SECT.* rary historians are agreed. It is only in our own days that  
*III.* an attempt has been made to transfer the guilt from the perpetrators of it, to those who suffered by it. The conspiracy of the Pazzi, has afforded a subject for a tragedy to a celebrated living author, who in his various dramatic works, has endeavoured to accustom his countrymen to bolder sentiment, and to remove the idea, that the genius of the Italian language is not adapted to the purposes of tragedy. It must however be confessed, that in attempting to render this transaction subservient to the interests of freedom, by his *Congiura de' Pazzi*, he has fallen greatly short of that effect which several of his other pieces produce. The causes of this failure are not difficult to discover. In selecting a subject for tragedy, the author may either derive his materials from his own fancy, or he may choose some known historical transaction. The first of these is the creature of the poet; the second he can only avail himself of so far as acknowledged historical credence allows. In the one the imagination is predominant; in the other, it is subservient to the illustration of truths previously understood, and generally admitted. What then shall we think of a dramatic performance in which the Pazzi are the champions of liberty? In which superstition is called in to the aid of truth, and Sixtus consecrates the holy weapons devoted to the slaughter of the two brothers? In which the relations of all the parties are confounded, and a tragic effect is attempted to be produced by a  
total

total dereliction of historical veracity, an assumption of *SECT.*  
falsehood for truth, of vice for virtue? In this tragedy Gug- *III.*  
lielmo de' Pazzi, (there called Raimondi) who married Bianca the sister of Lorenzo, is the chief of the conspirators, and failing in his attempt, executes vengeance on himself; but Machiavelli expressly informs us, that "Guglielmo de' Pazzi, di Lorenzo cognato, nelle case di quello, e per l'innocenza sua, e per l'alta di Bianca sua moglie, si salvò." (*b*) Whereas Francesco the leader of the assassins, and who was not related to the Medici, died by a halter. If we are surprised at so extraordinary a perversion of incident and character, we are not less so in perusing the remarks with which the author has accompanied his tragedy, in which he avows an opinion, that Lorenzo would be too insignificant even to be the object of a conspiracy, if he had not lent him a fictitious importance! It is to be hoped that the better information, or the riper judgment of this feeling author, will induce him to form a more just estimation of the character of a man, whose name is the chief honor of his country; and to adopt the converse of the assertion with which he concludes his remarks on this tragedy, "che per nessuna cosa del mondo non vorrebbe l'aver fatta." (*i*) In sc. 1. atto ii. the perverted characters of Lorenzo and Giuliano, are unfolded with great ability, while the cause of democracy is covertly

(*b*) *Hist. lib. viii.*(*i*) *Vol. i. p. 211.*

*SECT.* abetted. Here let me ask, if that cause can be good which  
III. requires support from the violation of truth? But this is not  
 the only occasion on which we find our author attempting to  
 emulate the character of Belial, who

could make the worse appear  
 The better reason.

Of this tragedy, which has attracted the notice of the public from the strictures of Mr. Roscoe, some specimens will naturally be expected, and shall be given; but in selecting them, I shall pass over such passages as the author would now, I trust, wish "to blot."

In the following extracts a just and elegant tribute of praise is offered to the memory of the founder of the Medicæan greatness.

*Giul.* Lorenzo, è ver, benigna stella splende  
 Finor su noi. Fortuna al crescer nostror  
 Ebbe gran parte; ma più assai degli avi  
 Gli alti consigli. Cosmo ebbe lo stato,  
 Ma sotto aspetto di privato il tenné.

Lorenzo, true; on our ascending hour  
 The natal planet with imperial glance  
 Usher'd us on to glory: still it runs  
 Its fated round with lustre undecay'd:  
 But Cosmo's nobler, intellectual beam  
 Piercing the dark profound of human souls

Was

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Was better guidance. Tho' he steer'd the state  
With unfelt influence, like the hand of heaven.  
He sway'd it at his will.

SECT.

III.

*Lorenz.* Giunti all' apice ancor, Giulian, non siamo:  
Tempo è d' ardir, non di pesare. Acchiuse  
Già Cosmo in se la patria tutta, e funne  
Gridato padre ad una. O nulla, o poco,  
Pier nostro padre alla tessuta tela  
Aggiunse: avverso fato i pochi ed egri  
Suoi di che al padre ei sopravvisse, tosto  
Troncò: poco v' aggiunse, è ver; ma intanto  
Ei succedendo a Cosmo, e a Piero noi.

Till we have soar'd  
Even to the boldest pitch, we are not safe.  
Still we must rise, or be for ever fallen!  
The season of debate is now no more.  
We must decide and dare! Old Cosmo's hand  
Could turn the balance of the state at will;  
For this they call'd him Father. Piero's days  
Were few and evil. He surviv'd his sire,  
But added little to the glorious woof  
Begun by noble Cosmo: yet his hand,  
Weak as it was, convey'd the splendid gift:  
'To us entire, a lineal heritage.

As dissimulation was not an ingredient in the true character of Lorenzo, it is not probable that he could have been  
persuaded,

*SECT.* persuaded, by the most artful eloquence, to follow the ad-  
*III.* vice which his brother is taught by our author, to offer him.

*Giul.* in vista  
 Moderati ed umani. Ove dolcezza  
 Basti al bisogno, lentamente dolci;  
 E all' uopo ancor, ma parcamente, crudi.

Let your steps  
 By the soft semblance of humanity  
 Be harmoniz'd to lull suspicious thought.  
 Pursue your measures calmly with the mild;  
 But, when the crisis calls, be adamant!  
 Reluctant, yet relentless.

Though we learn from history, that Guglielmo de' Pazzi (the Raimondi of our author) was saved by the interposition of Lorenzo, we find him, in the drama before us, plotting his death.

*Lorenz.* un sol si attenda  
 Di resisterci, un solo; e temer dessi?

*Giul.* Feroce figlio di mal fido padre,  
 Da temersi è Raimondo . . . .

*Lorenz.* Ambo si denno  
 Schernire, e a ciò mi appresto: è dolce anch' ella  
 Cotal vendetta . . . .

*Giul.* E mal sicura.

*Lorenz.*

*Lorenz.* In mente  
 Tant' è fermo ho così. Quel giovin fero  
 Vo' tor di grado.

SECT.  
 III.  
 }

*Lorenz.* One alone  
 Plants his determin'd foot, and seems to stand  
 In single opposition to our schemes.  
 Is he a formidable foe?

*Jul.* What Raymond!  
 The haughty son of a suspected sire!

*Lorenz.* I scorn them both; but each will shortly feel,  
 And satiate my revenge.

*Jul.* Were it secure.

*Lorenz.* Secure!—I'll tell you Julian,—here it lies  
 Ripe for explosion. Soon I'll hurl him down,  
 This young declaimer.

This tragedy is dedicated to the shade of Francesco Gori Gandellini of Sienna, in conjunction with whom it would seem to have been written.

Don Garzia. This tragedy exceeds in accumulated horrors, the productions of Schiller. I have just laid it down after an eager perusal, and my hand still trembles. Cosmo, grand duke of Florence, jealous of the power of Salviati, anxiously desires his secret removal by any means, no matter how treacherous, or how base. Accidentally hearing that his son Garzia is enamoured of the daughter of the object of his jealousy, he has her seized, and threatens to assassinate her  
 unless

SECT.  
III.

unless her lover consents to seduce her father, in the dead of night, to a grotto in a deep wood near the city, and, in the moment of confidence, bury the sword which he puts into his hand, in the breast of the deluded old man. Piero (k) urges his brother Garzia to the perpetration of the dreadful deed, under a promise of undertaking to be himself the betrayer of Salviati; and then employs an artful pretext to induce his brother Diego, (who stood between him and the dukedom) to conceal himself in the fatal grotto. Garzia goes out at the appointed hour,—mistakes Diego for Salviati,—kills him,—and returns to report to Cosmo what he had done, and to demand the reward of his treachery. Cosmo doubts,—explores the grotto,—finds the bleeding body of his son; then rushing forth, infuriate, meets Garzia, and stabs him in the arms of his mother. It would seem from this, and the preceding drama,

(k) Piero, who “*è veramente l'eroe*” does not exist in history: he is a character of the author's own creation. I shall borrow, for the satisfaction of the reader, M. De la Lande's brief relation of the fact upon which this drama was founded. “*La grande duchesse Eléonore, femme de Côme I. se tenoit volontiers à Pise, sur-tout en hiver, pour éviter la vue de Florence, où la noblesse toujours conjurée contre la puissance de sa maison, lui donnoit mille désagréments. Elle étoit à Pise au mois de Janvier 1562, avec ses deux fils Don Garzia, et le Cardinal Jean de Medicis: ces deux princes prirent querelle à l'occasion d'un chevreuil; Don Garzia tua son frere. La duchesse qui aimoit Don Garzia beaucoup plus que le Cardinal, espéra que le grand-duc lui pardonneroit; elle déterminâ son fils à aller se jeter aux pieds de son pere pour obtenir grace; mais le crime étoit trop récent: Côme I. fut transporté de colere en voyant le meurtrier, et il lui passa son épée au travers du corps, en disant qu'il ne vouloit point de Caïn dans sa maison; la grande-duchesse fut si frappée de cette mort, qu'elle en mourut de chagrin.*” *Voy. en Ital. tom. ii. p. 409.* For further information on this subject, I shall beg leave to refer the reader to the curious and interesting *Memoirs of the House of Medici*, translated from the French of M. Tenhove, by Sir Richard Clayton. *vol. ii. p. 515, 520.*

that



that our author had sworn perpetual enmity to the family of Medici ; for he perverts historic truth, and invents facts for the mere purpose of blackening their memory. (l) SECT.  
III.

Saul. This drama evinces an intimate acquaintance with holy-writ. In the odes which David is supposed to sing in the presence of Saul, the language of inspiration seems to vibrate on our ears : we not only hear the “cunning player on the harp,” but the inspired bard. (m) Michal’s fears on the departure

(l) The author, in his remarks on this tragedy, having observed, that the authenticity of the fact, related in the preceding note, has been questioned, by some writers, adds, “ma è certo ancor più, che se così non seguiva, visti i costumi della scellerata schiatta dei Medici, questo fatto potea benissimo in tutte le sue parti seguire così.”

(m) It is the wish of the ingenious count, that if the performer who fills the character of David, should be a singer as well as an actor, that the Odes should be sung to suitable music. But if an actor so qualified, cannot be found, he recommends a short symphony, adapted to the subject, before each stanza ; and then, says he, David may proceed to recite the stanza with “maestria e gravità.” During the prevalence of the chorus in tragedy, Italy, it may be presumed, abounded in actors who united vocal powers with talents for recitation : yet performers, thus gifted, are seldom distinguished in the annals of the Italian stage. It is from the eloge of a contemporary poet we learn, that Alessandro Rostri, a tragic player of the last century, sung and recited with equal ability. I shall transcribe my authority. It is a sonnet by Girolamo Preti, addressed

*Al Sig. Alessandro Rostri, che cantava,  
e recitava in una tragedia.*

O d’ angelico spirto aspetto, e voce,  
Innocente del ciel nuova sirena ;  
Che la funesta ancor tragica scena  
Con l’ armonia fai dolcemente atroce.  
Questa hor tremula, hor tarda ed hor veloce  
L’ alme col moto suo muove, e raffrena :  
Infiamma, aggiaccia, e turba, e rasserena,  
Lega, e punge, e saccia, e pur non noce

Sono

*SECT.* departure of David for the field of battle are natural and  
III. affecting. The insanity of Saul is skilfully managed. And  
 David appears throughout the play worthy of being deemed  
 a man after God's own heart.

Agide is stiled by the author his fourth tragedy of Liberty :  
 in fact it is a tissue of declamations in praise of " the moun-  
 tain-nymph," who seems to be the goddess of our author's  
 idolatry. For her he abandoned his house-hold gods, and  
 still continues to follow her from court to court, an infatuated  
 votary. In the dedication of his *Bruto primo* to General  
 Washington, he says, " Io, benchè nato non libero, avendo  
 pure abbandonato in tempo i miei Lari ; e non per altra ca-  
 gione, che per potere altamente scrivere di liberta." This  
 drama is dedicated to the shade of Charles I. whose death the  
 author does not think a fit subject for tragedy " non essen-  
 done sublime la cagione" But surely what it wants in  
 sublimity, is amply supplied in pathos.

La Sofonisba. Here we again find a slight violation of  
 historic truth. (*n*) Sophonisba repents of her engagement  
 with Masinissa, and opens her arms once more to her captive  
 husband.

Sono i tuoi movimenti, e i tuoi sembianti  
 Più, che mortali : e tua facondia invita  
 Con le lagrime finte à veri pianti.  
 Te contemplando ogn' alma al ciel rapita  
 Da noi s' invola : e dai, se parli, ò canti,  
 Ancor nunzio di morte, altrui la vita.

(*n*) Cato, who makes so conspicuous a figure in the tragedy of *Trissino*, does not appear in  
 the *Sofonisba* of *Alfieri*. Nor did *Bandello*, (who seems to have read *Trissino's* drama)  
 think

husband. Syphax relinquishes her to his rival;—retires to his tent, and falls upon his sword. Sophonisba seeks Masinissa,—declares her determination to die, and desires him to call his “*fedel Guludda*,” and demand the poison which he kept for his master’s use against unforeseen adversities. Masinissa complies, and presents the fatal draught with his own hand. The queen drinks it, and dies. SECT.  
III.

La Mirra. Though the author may modestly say with Ovid, on the same occasion,

Daughters and fathers from my song retire;  
I sing of horror;

yet he has conducted his plot with such extreme delicacy, that the chastest ear could not be wounded at the recital of this drama. Although influenced through the whole piece by her unhappy passion, Myrrha does not betray the secret of her heart till it is, we may say, wrung from her in the agonies of death. In Ovid she is constantly actuated by the ardour of her incestuous desires: in the tragedy under consideration she presses her hand on a man whom she does not love, in order to estrange herself from her family and country with the hope that change of objects may help to subdue the violence of her passion. There is, it is true, little action in this piece;

think it necessary to be guilty of an anachronism, in order to introduce that implacable enemy of Carthage into his interesting tale. *Novel. tom iii. Lond. 1791.* The death of Sophonisba happened A. U. 550: Cato’s embassy to Carthage, did not take place until the year 596.

*SECT.* yet it enthralls the attention. The character of Cinyras is perfect both as a father and a king. Cenchris has all the feelings, and all the virtues which properly belong to a mother, and a wife. And the generous, the enamoured Pereus, a character of the poet's own creation, gives a new interest to the fable. This drama seems to be a favourite with the author, and must ever be so with the public.

Bruto primo, and Bruto secondo, may be denominated tumultuous tragedies. In both, the stage is almost constantly crowded with Roman citizens, and a cry for liberty resounds from every side. In the latter, Cæsar is assassinated at the base of Pompey's statue, and falls upbraiding Brutus with ingratitude :

Figlio,—et tu pure ?—io moro---

—The people who surround the senate-house, hearing a noise, enter. Anthony is silent. But Brutus displays his bloody dagger, and then makes an oration over the body. This is the last, in chronological order, of nineteen tragedies, and, perhaps, the least happy of our author's dramatic productions. It is rather a dialogue on liberty, than a tragedy. It wants action and pathos ; and, like the Bruto primo, it suffers considerably, in point of interest, from the total absence of female characters ; for I do not number the dead body (il corpo) of Lucretia in the latter, (o) with the dra-

(o) *Atto i. sc. ii.*

matris

matis personæ. In roundness and integrity of character, *SECT.*  
 neither piece can be justly said to be deficient: but even the III.  
 author acknowledges, there are many defects in the conduct  
 of both. Indeed we frequently lose the dramatic poet in  
 the declamatory champion of liberty: when we expect to  
 hear a dialogue animated by reciprocal contention, we are  
 stunned with the noise of the forum. The *Bruto secondo* is,  
 however, with all its faults, infinitely superior to the genera-  
 lity of modern Italian dramas.

But perhaps there is no modern tragedy so well calculated  
 to stand the ordeal of Aristotle, as the *Aristodemo* of the  
 Abate Vincenzo Monti (8) a powerful rival of the feeling and  
 prolific Alfieri. This awful drama shakes the soul to its in-  
 most recesses, and makes the coward conscience shrink back  
 upon itself. This effect it has in the closet,—what then must  
 be its powers on the stage where the delusion is heightened  
 by the aid of action and scenery! (p) Tiraboschi, on reading  
 this tragedy, exclaimed,—“qual forza, qual’ energia di stile!  
 Qual vivacità d’ immagini! Qual varietà di affetti! Il terribile  
*Crebillon* non è mai giunto a inspirar quel terrore, che genera

(p) It is modestly observed by the Abate Monti, that his *Aristodemo*, “è più da tavolino  
 che da teatro;” and he adds, with equal modesty, that it owes its success on the stage to the  
 admirable performance of Zanarini in the principal character. This tragedy was, I believe,  
 first represented on the royal theatre of Parma, where it was printed (1786, 4to. & 1787, 8vo.)  
 with great elegance. In the year 1788, it was republished in Rome (*presso Gioacchino Pac-  
 cinelli*), with the *Galeotto Manfredi*. To this edition are subjoined “*pentimenti dell’ Aris-  
 todemo*,” and a critical essay on that tragedy by Gioacchino Pessuti, addressed to lady Clive.

*SECT.* nei lettori questa tragedia.” And I was assured at Rome  
*III.* by a lady as remarkable for the elegance of her mind, as the  
 magic powers of her pencil, that the Aristodemo had excited  
 her feelings to such a painful degree, that she could never be  
 prevailed on to assist at a second representation. In selecting  
 beauties from this tragedy there would be no end ; but before  
 I dismiss it, I shall enrich my work with the description of the  
 spectre in Atto III. sc. 7.

*Aristod.* Ebben : sia questo adunque  
 L' ultimo orror, che dal mio labbro intendi.  
 Come or vedi tu me, così vegg' io  
 L' ombra sovente della figlia uccisa,  
 Ed ahii quanto tremenda ! Allor che tutte  
 Dormon le cose, ed io sol veglio, e siedo  
 Al chiaror fioco di notturno lume,  
 Ecco il lume repente impallidirsi,  
 E nell' alzar degli occhi ecco lo spettro  
 Starmi d' incontro, ed occupar la porta  
 Minaccioso, e gigante. Egli è ravvolto  
 In manto sepolcral, quel manto stesso,  
 Onde Dirce coperta era quel giorno,  
 Che passò nella tomba. I suoi capelli  
 Aggruppati nel sangue e nella polve  
 A rovescio gli cadono sul volto,  
 E più lo fanno, col celarlo, orrendo.  
 Spaventato io m' arretro, e con un grido

SECT.

III.

Volgo altrove la fronte ; e mel riveggo  
 Seduto al fianco. Mi riguarda fiso,  
 Ed immobile stassi, e non fa motto.  
 Poi dal volto togliendosi le chiome,  
 E piovendone sangue, apre la veste  
 E squarciato m' addita utero e seno  
 Di nera tabe ancor stillante e brutto.  
 Io lo respingo, ed ei più fiero incalza,  
 E col petto mi preme e colle braccia.  
 Parmi allora sentir sotto la mano  
 Tepide e rotte palpar le viscere,  
 E quel tocco d' orror mi drizza i crini.  
 Tento fuggir : ma pigliami lo spettro  
 Traverso i fianchi, e mi strascina a' piedi  
 Di quella tomba, e **QUI T' ASPETTO**, grida :  
 E ciò detto sparisce.

*Aristod.*

Then hear me, and be this the last  
 Of thy kind sympathy. I have too oft  
 Profan'd your ear with tales that nature shrinks  
 To listen to. Too true, alas, were all,  
 And this is too authentic, as these eyes,  
 And throbbing heart, confess.

I saw the shade  
 Of my fall'n daughter in the dead of night  
 When all things slept around, but guilt and woe  
 That 'woke with me : I saw her as I sat  
 By the faint gleams of an expiring lamp.

It

## SECT.

## III.

It suddenly grew pale. I rais'd my eyes  
 And there it stood, a tow'ring, ghastly shape  
 In a sepulchral stole that wrapt around  
 Its limbs of giant mold. It was the dress  
 That Dirce wore when in the tomb they laid  
 Her mangled limbs. On me a lowering look  
 She threw, and in a posture that deny'd  
 Escape (if I had thought on that) she stood  
 Full in the passage. O'er her hideous front  
 Her matted ringlets hung with dust and blood  
 Defil'd, a horrid shade! and seem'd a mask,  
 Far, far more horrible than what they hid.  
 I started back, and with a frightful scream  
 Of terror, turn'd away my face,—but there,  
 There 'twas at my side, in hideous state  
 Enthron'd! On me it fixt its stern regard,  
 And sat awhile unmov'd and dumb as death.  
 Then on a sudden starting up, it drew  
 From its pale features the dishevell'd hair  
 That rain'd on me a bloody shower. But not  
 Content with this, it threw its funeral vest  
 Aside, in wide display, and shew'd the deed  
 Of this disastrous hand. I strove to close  
 The horrid scene, and drew the flowing vest  
 Together close. With frantic haste, she rent  
 Again the bloody veil away: then clasp'd  
 My bosom to her bosom with main force.

Methought



Methought I felt her agonizing heart,  
 And her torn bowels, underneath my hand,  
 Yet palpitating with remains of life.  
 My locks were bristled up with fear. I try'd  
 In vain to fly. With mighty hand she seiz'd  
 Her trembling victim, led me to her tomb,  
 And HERE I WAIT THY COMING! with a scream  
 Aboard she cry'd;—then vanish'd from my view. (7)

When it was observed by a profound and elegant critic, that no dramatic writer, except Shakspeare, has set forth the pangs of guilt separate from the fear of punishment, (1) the Aristodemo of our author had not yet appeared. For in this play, the mental agonies of the hero do not arise from the fear of punishment, but from the stings of remorse. Like the Macbeth of our immortal bard, this tragedy is therefore admirably calculated to medicate the mind by the operation of pity and terror.

In his Galeotto Manfredi, our poet softens his brow. He is mild, but he is still majestic. He lays his thunder aside, and seizes on the flaming brand of love. But even this piece is not without its horrors. We shudder at the black villany

(7) Clothed in the marble of a Michelagnolo, or embodied in the colours of a FUSELI, how truly terrific would the shade of Dirce appear!—Monti, however, has evinced much judgment, and great knowledge of human nature, in exhibiting this phantom only in description. Ghosts intended to haunt and affright the guilty should not appear upon the stage. It certainly was not the intention of Shakspeare, that the “powder'd form” of Banquo's ghost should sit in Macbeth's place.

(1) M<sup>rs</sup>. Montagu, *Essay on the Writings and Genius of Shakspeare*. Lond. 1777. 4. 180.

*SECT.* of Zambrino and the manner of Manfredi's death, while we  
III. commiserate the agonizing contrition of Matilda. And on  
 reading the concluding scene we are tempted to exclaim  
 with the author

Oh spettacolo pietoso  
 Che trar potrebbe dalle selci il pianto!

In the blunt integrity of Ubaldo we find much to admire. And our tears mingle involuntarily with those of the lovely, the grateful, and the unfortunate Elisa. In the following scene (Atto i.) between Manfredi and his minister, we are presented with an useful lesson for those who are subject to the tyranny of the passions.

*Ubald.* Signor, tuo stato è fiero assai. La piaga  
 Sanar si può d' unà beltà malvagia;  
 Chè in cor bennato amor malnato è breve:  
 Ma beltade è fatal quando è pudica.  
 Che pretendi però? Questo delirio,  
 Questa follia ti disonora.

*Manf.* Il veggo.

*Ubald.* Il tuo rimorso la condanna.

*Manf.* Il sento.

*Ubald.* E che ne speri?

*Manf.* Non lo sò.

*Ubald.* Nol sai?

Ascolta dunque; io tel dirò, la benda

Io squarcerò, che sì t' offusca i lumi.  
 Amar non è che desiar. Ma guarda.  
 Fra il tuo desire, e il desiato oggetto  
 Un' intervallo orrendo si frappone;  
 E per varcarlo calpestar t' è d' uopo  
 Fama ed onor: degli uomini e del cielo  
 Le leggi violar: spegner per via  
 Cento rimorsi per crearne mille,  
 Che poi faranti detestar la luce,  
 Tremar nell' ombra, e trabalzar nel sonno.  
 Allor ti grideranno, e fia quel grido  
 Un muggito di tomba: un' innocente  
 Tu seducesti, e abbandonasti ingrato  
 Una tenera moglie, che di pianto  
 Bagna il letto deserto. E in che ti spiacque  
 La sventurata? In che t' offese? I vezzi  
 Gli avea celesti, ne il suo cor conobbe  
 Un sospiro, un desio, che tuo non fosse.  
 Inconstante t' amò: che non avria  
 Fatto, fedele? Ed ella ancor t' adora,  
 E ti perdona. Oh! mio signor, deh torna.  
 Tornale in braccio; palpitar la senti  
 Contro il tuo seno, e cangerai consiglio.  
 Sì, gli amplessi di moglie, o prence mio,  
 Son possenti e divini: una dolcezza  
 Spandon su l' alma che rapisce; e sola  
 Tutti assorbe gli affetti. Andiam, vien meco;

## SECT.

## III.



Già sei commosso: a consolarla andiamo  
Via, t'arrendi, signor.

*Ubal.* Your state, my lord, is dangerous. Flying wounds  
Given by loose glances will admit a cure.  
A vicious passion in a noble mind  
Gains no sure footing; but where virtue's charms  
Point the soft light'ning of a modest eye,  
No buckler of the mind can ward the blow.  
Yet think, my lord, 'tis but a raving fit,  
A fond delirium. It becomes not well  
The father of his people.

*Manf.* Too, too well  
I feel it.

*Ubal.* Bring the lawless longing home  
Before the bosom tribunal, and tell  
What says the unbrib'd judge.

*Manf.* Too well I know.

*Ubal.* What do you know?

*Manf.* I know not.

*Ubal.* Do'st not know?

Then mark me: I will tell thee. Stand thy ground  
And show thy fortitude, while thus I tear  
The bandage from thine eyes that blinds thy sense.  
What is thy love so noble, so refin'd?  
What but an ardent wish unsanctify'd  
By reason's voice? The object of thy longing,  
What is it but a meteor borne away  
Beyond a horrid interval, a gulph

*SECT*  
*III*  
 ———

By fame, by honor guarded, by the powers  
 Of heaven and earth combin'd? On these thy foot  
 Must trample, ere thou gain'st the fatal point.  
 You quench the noblest feelings, madly charge  
 Thro' the deep legions of remorse that guard  
 The pass—tho' millions in their room will rise.  
 What has thy fatal conquest gain'd at last?  
 Hell-haunted dreams and midnight-wakings dread,  
 While conscience ever pealing in thine ear,  
 Or, like a hollow murmur from the tomb,  
 Shall tell a damning tale of maids betray'd,  
 And then abandon'd, while thy faithful spouse  
 Bathes her deserted couch with widow'd tears.  
 And canst thou thus desert a faithful spouse?  
 What is her fault? Say is her form decay'd?  
 What various charms does your Eliza boast  
 Which she possesses not? Does not her heart  
 In all its wishes harmonize with thine?  
 She loves thee still, inconstant as thou art.  
 Heaven! what an ardent flame had warm'd her breast,  
 Glow'd in her cheek, and sparkled in her eye  
 If thou her tender passion hadst return'd!  
 Even yet she loves!—O what a proof of love  
 She gives thee still!—she will not see thy faults  
 Turn, turn, my lord, and to thy yielding breast  
 Press that dear bosom where a heart resides  
 To thee devoted. Soon thou wilt perceive  
 In the soft raptures of connubial love,

A trans-

## SECT.

## III.



A transport far superior to the glow  
 That 'tends the fever of a guilty flame.  
 Come, come, I see thee somewhat mov'd already;  
 It is a blessed moment. Come and try  
 How sweet it is to sooth a sinking heart,  
 To see the beam of love relume the eye  
 And banish pale despair.

In Sc. 2. Atto V. night as it appears to “a mind diseased,” is well described. And in the following passage we discover Addison's fine description of the interval between the birth and consummation of plots, almost literally translated.

Tra il concepire, e l' eseguir qualcuna  
 Feroce impresa, l' intervallo è sempre  
 Tutto di larve pieno e di terrore.

Att. V. Sc. 5.

Oh, think what anxious moments pass between  
 The birth of plots, and their last fatal periods !  
 Oh, 'tis a dreadful interval of time,  
 Fill'd up with horror all, and big with death !

Cato Act 1. Sc. 3.

“ L' argomento di questa tragedia,” says the author, “ è tratto dal Tonducci nelle sua storia di Faenza. L' essere io stato educato in quella culta, e brillante Città, ove contrassi tante buone amicizie ; l' aver veduto ocularmente la stanza medesima, in cui narrasi esser seguito questo tragico avvenimento ; gli amici, che per amor di patria mi stimolarono a trattarlo ;

trattarlo; il mio desiderio di dar loro un solenne attestato della mia gratitudine; furono que' ti i motivi, che mi mossero a scrivere il Galeotto Manfredi." In this passage, the source from which Monti drew his story, is only pointed out; but in Mr. Roscoe's *Life of Lorenzo de' Medici*, (s) all the particulars of Manfredi's tragical death are minutely and perspicuously narrated.

It now remains to speak of the author. In what part of Italy the Abate Monti was born, I am not prepared to tell. But we learn from the argument to his *Manfredi*, that he was educated in the "culta, e brillante" city of Faenza. At present he is an inhabitant of Rome, where he lately filled, with ability and integrity, the office of secretary to the duke di Nemi, nephew to the unfortunate Pius VI. But though he had

to business shap'd the poet's quill,

he did not totally abandon the muses. In the year 1793 he published a poem, in terza rima, on the death of Hugo de Basseville, the French envoy at Rome, who, having rendered himself disagreeable to the papal court by protecting an officious spirit of proselytism to the opinions then professed at Paris, was murdered in a riot on the 23d of January in the same year. This poem, which is entitled, *In Morte di Ugo Basseville*, is made the subject of an interesting article in the

(s) *Vol. ii. p. 168—172.* Mr. Roscoe observes a striking coincidence between this event, and the narrative of Paulus Diaconus, upon which Giovanni Rucellai has founded his tragedy of *Rosmunda*. *p. 169, note.*—According to Muratori, the death of Manfredi happened on the 31st of May, 1488. *Ann. d' Ital. tom. ix. p. 289.*

*SECT.* Monthly Review for 1794. "It is," says the ingenious critic,  
III. "a serious epic poem, resembling in manner that of Dante,  
 and certainly not inferior in fanciful sublimity. The author  
 takes the ground of a high religious zealot, to whom the  
 insulted rights of his sacred country are most dear. He qua-  
 lifies the fury of the rabble as "*dispetto magnanimo e giusto*  
*sdegno*," and seems ambitious of canonizing the holy army  
 which tore in pieces the supposed enemy of the church. He  
 first presents us with the slaughtered body of Basseville, and  
 exhibits the soul as slowly liberating itself from the clay.  
 Satan lays claim to it: but an angel of light obtains charge  
 of it for the period destined to its purgation, and transports it  
 through the air to France :

E supplicio tî sia la vista orrenda

Dell' empia patria tua!

Be it thy destin'd penance to survey

Thy country's doom in horrible display.

The aerial journey is highly poetical. On the Sardinian  
 shore they behold the fragments of shattered ships, and car-  
 cases of the repulsed invaders. They visit Marseilles only  
 to shudder at the licentiousness of the populace, and at the  
 profanation of a crucifix. Next they hover over the apostate  
 town of Avignon. At length, sights of increasing horror  
 announce the vicinity of Paris.

The second canto allegorically describes the abominations  
 of this second Babylon: then the execution of Louis XVI.

The



The ghosts of Damiens, Ravallac, Ankarstroem, and of a *SECT.*  
 fourth, who conceals with his hand his name written in blood *III.*  
 on his forehead, bring fogs from the abyss to quench all  
 emotion of pity in the spectators. The spirits of the French  
 martyrs who fell for their king, receive his soul, and accom-  
 pany it to Empyreum.

The third canto introduces Basseville moved by this scene  
 to penitence, and asking forgiveness of Louis; to whom he  
 narrates his adventure, and who bestows his pardon in these  
 sublime words:

Amai, potendo odiarlo, anco il nemico;  
 Or m' è tolto il poterlo.

While yet on earth, with reason's strong controul,  
 I check'd the swelling tempest of the soul,  
 And oft, with royal transmutation, strove  
 To turn the rising tide of gall to love;  
 Oft I delay'd the meditated blow,  
 And smil'd forgiveness on the prostrate foe;  
 But in these regions of eternal rest,  
 Each rude malignant motion leaves the breast.

Now follows the triumph of the Parisians for the death of  
 Louis. The ghosts of the philosophers are represented as  
 thronging greedily about the scaffold, to drink the blood of  
 the king. A cherub with a flaming sword restrains them.  
 Two (Voltaire and Rousseau) are thus characterized :

U u

Capitano

SECT.

III.

Capitano di mille, alto si vede  
 Uno spettro passar lungo ed arcigno  
 Superbamente coturnato il piede ;  
 È costui di Ferney l' empio e maligno  
 Filosofofante, ch' or trai morti è corbo,  
 E fu trai vivi poetando un cigno.

And now the foremost of a numerous train,  
 All gaunt and grim, a spectre cross'd the plain,  
 With conscious pride the buskin'd limb he show'd,  
 As o'er the shadowy plain sublime he trode ;—  
 Ferney's reproach ! a God-defying name,  
 A sophist damn'd to everlasting fame,  
 And tho' on earth his swan-like numbers flow,  
 He shrieks a raven in the shades below.

Again :

Vassene solo l' eloquente ed irto  
 Orator del Contratto, ed al par del manto  
 Di Sofo, ha caro l' Afrodisio mirto.

Of aspect rude, but with enchanting tongue,  
 Rousseau in lonely musing pac'd along ;  
 To him the mantle of the sage was dear,  
 But more he lov'd the myrtle wreath to wear.

These spirits, like the fallen angels of Klopstock, contend  
 which has done most mischief; and the author of the *Système*

etc

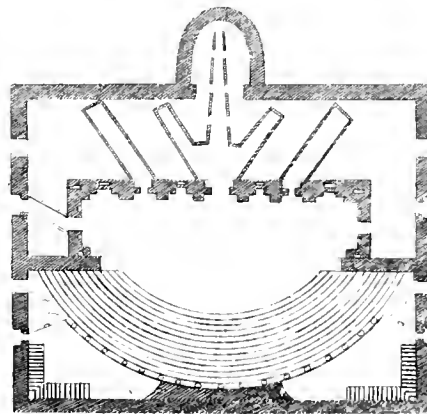
de la Nature, obtains the prize." (1)—Besides this poem, and the tragedies already noticed, the Abate Monti has written *Capitolo sulla visione d' Ezechielle*, *Versi alla Santità di N. S. Pio VI.* and a collection of poems on various subjects, which were printed (1787) at Parma. In his *Versi*, the little poem entitled *Entusiasmo Malinconico*, is worthy the vigorous pencil, and gloomy genius of his favourite Dante: even the "black melancholy" of Pope, breathing her horrors o'er the deep woods, and falling waters of the Paraclete, must yield, in sublimity, to the *Entusiasmo Malinconico* of our author. Though it would seem from this poem, that melancholy had marked the Abate Monti "for her own," yet we sometimes find his muse tripping lightly in the measure of Anacreon, and sometimes, with a gay air, offering incense to the fair. "I remember the Abate Monti extremely well," says one of my obliging correspondents. "I heard him recite passages from his *Aristodemo*, before it was published, in the Arcadian Academy of Rome. It was he who composed the elegant Anacreontic that hangs in the museum *Clementinum*." In the *Antologia* for July 1786, a beautiful canzonetta addressed, by our author, to the duchess of Nemi on her arrival at the baths of Pisa, is preserved. And in the

(1) *Fol.* xvi, p. 514, 515. This critical analysis is concluded with a wish that the excellent translator of Dante's *Inferno* (the Rev. Mr. Boyd) would undertake a translation of this poem. How highly qualified he is for such an undertaking, will appear from the version, given in the text, of the passages selected by the reviewer for the illustration of his analysis. Except in the translation of the lines beginning "Amal, potendo, &c." my friend has adhered closely to his original.

*SECT.* same work for January, 1787, honorable mention is made of  
III. the Aristodemo, and an account given of the flattering manner  
 in which the Infanta evinced her gratitude to the author for  
 the pleasure which she had derived from the perusal of his  
 play. This mark of royal favor was a gold medal, with the  
 Infanta's portrait on one side, and, on the reverse, the genius  
 of the drama presenting a laurel crown to each of the drama-  
 tic muses. The following motto encircles the device :

NOVUM UTRIQUE COLLATUM DECUS.

With the Abate Monti I shall close my series of the tragic  
 writers of Italy : thus borrowing the lustre of his name to  
 crown my humble labours.



OLYMPIC THEATRE

## ADDITIONAL NOTES.

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(1) **T**HE fraternità del Gonfalone was, we know, instituted in the year 1264, for the express purpose of representing The Passion of our Saviour, in the coliseum of Rome. But as the actors were inanimate, and the fable, of course, conducted without dialogue, the claim of that fraternity to the revival of the drama in Italy, may be disputed. The late Mr. Warton dates its revival from the miracle-play of Christ, represented in the year 1298, in Civita Vecchia. *Hist. of Eng. Poet. vol. i. sect. 6.* Had this ingenious writer pursued the enquiry a little farther, he might have discovered miracle-plays originating amongst the fabliers Français, whose rude effusions (which are said to have given birth to the French stage) were not only known, but relished,—and perhaps imitated,—in Italy, in the age of Dante, Petrarca, and Boccaccio. See *Fabliaux ou contes du xii<sup>e</sup> et du xiii<sup>e</sup> siècle. Par. 1781. tom. ii. p. 119—123.* Mr. Pinkerton (*Hist. of Scot. vol. ii. p. 431*) has introduced to our notice a dramatic writer of so early a period as the tenth century,—I mean the fair Hroswitha, a German nun who flourished about the year 980. This lady wrote six comedies, “ad æmulationem Terentii,” of which an edition was printed at *Nuremberg, 1501.*

(2) The passage in Rucellai's Rosmunda which I promised in the text, is as follows:

di questo ventre  
In brevissimo tempo nacer ponno  
Molti vendicator del sangue nostro.      *Atto ii.*

(3) As my copy of *La Giulietta* of Luigi da Porto is in manuscript, I do not refer to the pages from which I make my extracts. For this literary rarity, I am indebted to my friend Robert W. Wade, Esq. of Knightsbridge, a gentleman whose zeal in the service of his friends can only be equalled by the elegance of his taste, and the universality of his genius.—I had finished my comparative view of *the Adriana* and *La Giulietta* before I consulted the *Eloquenza Italiana*, in which  
I find

I find it observed that the action of the *Adriana* "è tratta dalla prima novella del secondo volume del *Bandello*." Da Porto and *Bandello*, it is true, relate the same story; but I am still, however, of opinion, that Da Porto was *Groto's* guide: and I am also inclined to think, that either the annals or the legendary tales of his own country, furnished *Groto* with a fact similar to that on which his tragedy is founded.

(4) As the *Theseida* of *Boccaccio*, is become a remarkable rarity of Italian literature, it may gratify the curiosity of the reader to be told, that a perfect copy of the edition of this work, printed at *Ferrara*, 1475, *fol.* is in the collection of Henry George Quin, Esq. of Dublin Castle.

(5) Amongst the various conjectures on the origin of the *Paradise Lost*, and on Milton's obligations to other writers, I do not recollect to have seen it observed, that the dialogue which takes place between Satan and Michael, during a short suspension of the war in heaven, (*Book vi. l. 262—295*) was probably suggested by the following passage in Jean Petit's justification of the conduct of the duke of Burgundy, in regard to the death of the Duke of Orleans. "Lucifer soy regardant, et considerant sa noble creature tant belle et tant parfaicte, dit en sa pensée luy mesmes: Je l'eray tant que je mettray ma chaire et mon throsne au dessus de tous les autres anges, et seray semblable à Dieu. C'est à sçavoir qu'on luy feroit obeïssance comme à Dieu, et pour ce faire il deçeut une grand partie des anges et les attrahit à son opiniõ, c'est à sçavoir qu'ils luy feroient obeïssance, honneur et reverence par maniere d'hommage, comme à leur souverain seigneur, et ne seroient de riens subiects à Dieu mais à iceluy Lucifer, lequel tiendroît sa maiesté pareillement comme Dieu la sienne, exempte de toute la seigneurie de Dieu et de toute sa subiection. Et ainsi vouloit tollir à Dieu son createur et souverain seigneur la grãd partie de sa seigneurie et les attribuer à soy, et ce luy faisoit faire convoitise, qui s'estoit boutée en sõ courage. Si tost que S. Michel apperceut cela, il s'en vint à luy et luy dit que c'estoit trop mal fait et que jamais ne vouldist faire telle chose, et que de tãt que Dieu l'avoit fait plus bel et plus parlait de tous les autres, de tant devoit il monstrier greigneur signe de reverence, subiection et obeïssance à celuy qui l'avoit fait plus bel, qui estoit son roy et souverain seigneur. Lucifer dit, qu'il n'e feroit riens. Saint Michel dit que luy et les autres ne souffrieroient point telle iniure faire à leur createur et souverain seigneur, brièvement la bataille se ment entre celuy S. Michel et Lucifer." The learned theologian then proceeds to relate the fall of the angels in the words of "Monseigneur Saint Jean." *Chron. de Monstrelet*, vol. i. p. 39.

(6) As I have ventured to conjecture that the Villa Estense at Tivoli is covertly described in the *Arsinda* of Testi, I shall here transcribe the passage upon which I found this surmise.

Abbiam reggie; abbiám moli  
 Magnifiche, e superbe anco trà noi.  
 L' oro, le gemme, ogn' altro  
 Più pregiate ornamento  
 Voi gl' avete di là, noi ve li diamo;  
 E son vostri tesori i nostri avanzi.  
 Di quell' opre io stupisco, in cui risplende  
 L' altezza del pensiero, in cui rifulge  
 D' un' ingegno inventor la pellegrina  
 Novità curiosa. Alzar da terra  
 E sospese sù gl' archi  
 Quasi in braccio del cielo  
 Selve piantar, che faccian' ombra al sole;  
 Sovra imense colonne,  
 In vastissima conca  
 Di ben commesse pietre  
 Racorre intiero un lago, e come augelli,  
 Nudir ne l' aria i pesci; in campo aprico  
 Tirar d'erbe gentili  
 Con studiosa man linee fiorite,  
 Che misurin del biondo auriga eterno  
 I lecidì viaggi  
 Sì, ch' un' ombra ingegnosa  
 Del dì volante additi  
 A numeri di fiori l' ore odorate;  
 Trár da remita balza  
 Vago ruscel, mandar gl' argenti umori  
 Per sotterranee vie di caro piombo  
 A dar musica voce  
 A sonoro strumento  
 D' argenteo canne, et insegnar à l' acque  
 D' alternar dolcemente à l' altrui canto  
 Aggiustata armonia d' umido spirto  
 In questo, Ateste, in questo  
 Stàn le mie meraviglie, e tal non hanno  
 Ch' io sappia, i nostri lidi.

The musical water-works, to which the poet so prettily alludes, still remain,—but they are now silent and neglected! Indeed the whole villa, like the family to which it once belonged, is falling fast to decay:—but it is magnificent even in ruins! Perhaps some future historian of the art of gardening may one day visit the villa, in order to seek out, amidst its mouldering remains, the true origin of what the French term “l’architecture du jardinage,” in modern Italy; for it was, I believe, in the fantastic garden of this villa, it began. Nor is it unlikely that the idea was inspired by the villa Adriana which stands in the neighbourhood. It was certainly in the villa Estense, if we may credit Tassoni, that the ancient art of making water produce musical sounds was revived. “Il primo, che facesse fare fontane con organi di canne di stagno, che giorno, e notte musicalmente sonassero, alternando diversi suoni, fu il Cardinale Hippolito di Ferrara, nel suo mirabil giardino di Tivoli.” *Pens. divers. p. 400. Ven. 1646.* Perhaps these gardens may be sometimes traced in Milton’s description of the garden of Eden. Being pensile, they, of course, contain

Shade above shade, a woody theatre.

And as they are surrounded with a wall which seems to have been kept down for the purpose of letting in the circumjacent country, it may be fairly conjectured, that our divine bard had them in his mind when he describes Eden as giving, to our general sire,

Prospect large  
Into his nether empire neighbouring round.

In these gardens too are

Umbrageous grots and caves  
Of cool recess.

These it may be said, are

Fancies built on nothing firm.

I do not insist on the stability of their foundation. But surely it will not be denied, that much of the mental wealth which Milton acquired from observation on the continent, enriches the pages of his immortal poem!

(7) While these sheets were passing through the press, the letter of an Italian friend acquainted me with the death of Count Pepoli; an event which every lover of elegant literature must deplore.

(8) My notice was first directed to the dramatic writings of the Abate Monti by my lovely and accomplished friend the late Marchioness Rondinini. Her refined  
taste



taste appreciated their merit, and her feeling breast paid due homage to their predominant horrors. During the progress of this work, I was often animated by the hope of gratifying her with this feeble attempt at tracing out the history of an art she loved, and in which she was highly qualified to excel. But when my labours were drawing to a conclusion, heaven, in pity, snatched her from the agonising sight of her beloved Italy humbled before the fell spirit of democracy.

Heu ! flore venustatis abrepta,

Page 11. Should any thing which has been said in regard to Galeotto del Carretto excite a desire to enquire into the history of his family, I shall beg leave to direct the reader's notice to the second part of Bandello's *Novelle*, where he may find, *Istoria de l' origine de i sigg. marchesi del Carretto, et altri marchesati in Monferrato e ne le Langhe*, Nov. 27. Bandello shared with Galeotto, the protection of Isabella d' Este Gonzaga: several of his novels are addressed to this lady.

Page 84. Having omitted to notice, in the proper place, the first edition of the *Orazia* of Aretino, I shall transcribe its full title here:

*Tragedia intitolata l' Orazia di M. Pietro Aretino. In Venezia, Gioioto de Ferrari, 1516, in 8vo.*

Page 47. De Bure refers the first edition of the tragedy entitled *Il libero Arbitrio*, to the year 1546, but says that the second edition (*Stamp. l' anno 1750. in 8vo.* "est la plus recherchée des curieux, parcequ'elle renferme des augmentations qui ne sont pas dans la première." *Bibliog. instruct. tom. i. p. 719.* We learn from the same industrious compiler, that this tragedy has been translated into Latin and French. The Latin translation I have not seen; but I shall give the title of the last French version:

*La Tragédie du Roi Franc-Arbitre, en laquelle les abus, pratiques et uss cauteleuses de l' Ante-Christ, sont au vif déclarées, d'un style fort plaisant et récréatif, et nouv. trad. de l' Italien en François. Impr. à Ville-Franche, 1559, in 8vo.*

It is to be lamented that the most defective part of the *Bibliographie Instructive* is the catalogue of the "Poètes Dramatiques Italiens."

Page 238. It seems to have escaped the notice of all Pope's biographers, that when the Marquis Maffei visited Twickenham, in company with Lord Burlington and Dr. Mead, he found the English bard employed on a translation of his *Merops*:

yet the public have been in possession of this anecdote above fifty years. The Marquis in his answer to the celebrated letter addressed to him by Voltaire, says, "Avendomi Mylord Conte di Burlington, e il Sig. Dottore Mead, l' uno e l' altro talenti rari, ed à quali quant' io debba non posso dire, condotto alla villa del Sig. Pope, ch' è il Voltaire dell' Inghilterra, come voi siete il Pope della Francia, quel bravo Poeta mi fece vedere, che lavorava alla versione della mia Tragedia in versi Inglesi: se la terminasse, e che ne sia divenuto, non so." *La Merope. Ver. 1745, p. 180.* With the fate of this version we are, and probably shall ever remain, unacquainted: it may, however, be safely presumed, that it was never finished to the satisfaction of the translator, and therefore committed to the flames.

Page 264, Note (*u*). I have said that the French opera of *Jepthe* might have suggested to Granelli the idea of making the affecting story of the sacred *Iphigenia* the subject of a tragedy. It has since occurred to me, that if the idea was not original with Granelli, it is more probable that it was suggested by the *Jephthes*, sive *votum*, of George Buchanan; a drama on the severe plan of Seneca. The action of this tragedy is occasionally suspended by odes sung by a chorus of the daughters of Israel; and the mother of the heroine is introduced to heighten the pathos:—an angel delivers the prologue.

Page 208. In my account of the institution of the Arcadian Academy, I have related, that it was resolved, "that each member should assume a pastoral name." In illustration of this fact, I might have mentioned the pastoral name decreed by the academy to the author of this work,—

EUBANTE TIRINZIO.



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## APPENDIX.

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# APPENDIX.

No. I.

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## CONJECTURAL AND CRITICAL OBSERVATIONS

ON

1. *The SOPHONISBA of THOMSON ;*
2. *The CATO of ADDISON ;*
3. *The CATONE of METASTASIO.*

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*“ What is borrowed is not to be enjoyed as our own ; and it is the business of critical justice to give every bird of the Muses his proper feather.*

JOHNSON.

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### 1. *The SOPHONISBA of Thomson.*

THOUGH Thomson, in the elegant little preface to his Sophonisba, does not acknowledge any obligations to the Sophonisba of Trissino, yet I am inclined to think he has many. The plots of both plays are conducted in the same manner, with this difference only, that, in the Italian tragedy, Cato once appears, and a chorus remains constantly upon the stage. But as the appearance of that stern republican was not ne-

a

cessary

cessary to promote, or hasten the catastrophe, it might be dispensed with; and the laws of the English stage proscribed the chorus. However, though Thomson, in obedience to the dramatic laws to which he was subject, omitted the chorus, yet he seems to have done so with some reluctance; as he subjoins to his drama “A nuptial song, intended to have been inserted in the fourth act;” which, had it been introduced, was to have been sung, chorally, by the female attendants of Sophonisba. Into this song our poet has transfused several beauties from an Ode to Love, in Trissino’s tragedy, beginning

Amor, che ne i leggiadri, &c.

But this is not the only occasion on which the English poet seems indebted to the Italian bard: in the following passages the marks of imitation are strong.

The manner in which Syphax was made prisoner, is thus related by both poets.

*Mess.* - - - - - His fiery steed  
By Masinissa, the massylian prince,  
Pierc’d, threw him headlong to his clustering foes;  
And now he comes in chains.

E mentre, ch’era intento a questa cosa,  
Trovossi in mezzo de i nimici armati,  
Che gli uccisero sotto il suo cavallo,

Poi

Poi con tanto furor gli andaro addosso,  
 Che'a viva forza nel menar' prigione.

When the captivity of Thomson's Sophonisba appears inevitable, she exclaims,

And is it fit for me,  
 Who in my veins, from Asdrubal deriv'd,  
 Hold Carthaginian enmity to Rome.  
 - - - - -  
 - - - - - is it fit for me  
 To sit in feeble grief, and trembling wait  
 Th' approaching victor's rage, reserv'd in chains  
 To grace his triumph, and become the scorn  
 Of every Roman dame? Gods! how my soul  
 Disdains the thought! This, this shall set it free.—

*(Offers to stab herself.)*

Sarà, ch'io lasci la regale stanza,  
 E lo nativo mio dolce terreno ;  
 E ch'io trappassi il mare,  
 E mi convenga stare  
 In servitù, sotto'l superbo freno  
 Di gente aspra, e proterva,  
 Nimica natural del mio paese.  
 Non fien di me, non fien tal' cose intese ;  
 Più tosto vo' morir, che viver serva.

In the English play, Phœnissa, the friend and confidant of Sophonisba, prevents the execution of the bloody purpose of the queen, observing, at the same time, that death

is our last resort, and always sure.

adding, however, that she would herself rather

urge the faithful poniard to her heart,

than see her

drag a chain,

And walk the triumph of insulting Rome.

In the Italian tragedy, the chorus interferes on the same occasion, and in the same manner; and employs similar arguments to dissuade Sophonisba from having immediate recourse to suicide, to save herself from captivity.

Buon è, buon è fuggir sì crude mani;

Ma non già con la morte;

Ch'ella è l'estremo mal di tutti i mali.

While Masinissa is raising the kneeling Sophonisba, the English poet makes him thus call upon the gods to confirm his promise.

here I swear,

By the tremendous powers that rule mankind!

By heaven, and earth, and hell! by love and glory!

The



The Romans shall not hurt you - - - - -  
 - - - - - take this royal hand,  
 The pledge of surety.

We find the same form of invocation in the Italian drama.

E per maggior chiarezza, la man destra  
 Toccar vi voglio ; et or per questa giuro,  
 E per quel Dio, che m' ha dato favore  
 A racquistar il mio paterno impero,  
 Che servato vi fia quel, che prometto ;  
 E non andrete in forza de' Romani,  
 Mentre, che sarà vita in queste membra.

The circumstance of offering the hand in pledge of surety, is an historic fact, for which both poets are indebted to the Roman historian. Masinissa's letter, or message, to Sophonisba, and her conduct on receiving it, are copied too, as well by the Italian as the English poet, from the relation of Livy. But the former has shown more regard to religious propriety in making his heroine, after she has drained the fatal bowl, prepare for death by offering a sacrifice to Proserpine.

La regina era andata dopo questo,  
 Nel più secreto luogo de la casa  
 Per fare un sacrificio, che facesse  
 Proserpina benigna a la sua morte.

That

That Thomson was determined (as he asserts) to make choice of this subject by the simplicity of the story, I am willing to believe ; but to infer, from his silence, that he was unacquainted with the Italian tragedy, would be to do violence to probability. It is alluded to in the prologue “ by a friend.” Besides, as the English tragedy appeared about the time that Thomson was preparing to travel with Mr. Charles Talbot, it may be presumed that Italian literature was not forgotten in his preparatory studies.

But whatever Thomson appropriated, he improved. His plot is better conducted than that of the Italian poet ; and the few sentiments which he has borrowed, he has splendidly invested with his luxuriant diction, producing, by the force of his own genius, a tragedy which drives the passions to their “ full tumult of emotion.”

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## 2. *The CATO of Addison.*

WE are told by Tickell, that Addison wrote four acts of his *Cato* during his travels ; but Dr. Johnson seems to think, that he then only collected his materials, and formed his plan. It is certain, however, that the last act was written after his return to England. If we admit that Milton, with the Book of Genesis lying open before him, condescended to borrow materials for his *Paradise Lost*, from two Italian dramas of inferior

rior merit ; may we not suppose that Addison, though he found the subject of his tragedy in Roman history, would not disdain to borrow hints for the conduct of his fable, or incidents for its embellishment, from an obscure Italian writer ? Perhaps we might go farther and say, that the Italian opera, of which he gives so ludicrous an account in his travels, first suggested to him the idea of making Cato the hero of a tragedy. It does not, I think, appear that Addison mentioned to any of his literary friends, before his departure for the continent, his intention of writing a tragedy upon that subject ; but it is not, we find, denied that he either wrote part of his tragedy in Italy, or collected materials for it “ while he was travelling at leisure.” But this is a point upon which “ shadows, clouds and darkness” must for ever rest : however, a ray of light seems to beam upon it, from a quarter, towards which none of his biographers have, I believe, ever turned their eyes.

“ During my stay at Venice,” says Addison, “ the opera that was most in vogue, was built on the following subject : Cæsar and Scipio are rivals for Cato’s daughter. Cæsar’s first words bid his soldier’s fly, for the enemies are upon them ; ‘ *fi leva Cesare, e dice a’ soldati ; a la fugga, a lo scampo !*’ The daughter gives the preference to Cæsar, which is made the occasion of Cato’s death. Before he kills himself, you see him withdrawn into his library, where, among his books, I observed the titles of Plutarch and Tasso. After a short soliloquy,

soliloquy, he strikes himself with the dagger that he holds in his hand ; but, being interrupted by one of his friends, he stabs him for his pains, and, by the violence of the blow, unluckily breaks the dagger on one of his ribs ; so that he is forced to dispatch himself by tearing up his first wound."

That Addison raised his elegant structure upon the foundation laid by the Italian poet, I will not assert : but I think it may be presumed, that he learned from the opera, which he so happily ridicules, to disgrace his noble tragedy with a love intrigue. In the English, as well as in the Italian drama, soft vows and amorous sighs, mingle themselves with the shouts of hostile armies. In both, the daughter of Cato has her lovers ; and even while the enemy is thundering at the gate, and Cato preparing himself for death, Marcia and her friend Lucia, calmly converse upon the subject of their respective passions. I doubt, could we see the Italian drama, whether we should find any thing more censurable in it. The Italian poet produces his catastrophe by the mean of love : the English bard lumbers his scenes, and obstructs the progress of his fable, with six whining lovers. Love is the soul which animates the Italian drama ; but, in the English tragedy, it is a subtle and corrosive poison which preys upon its vital parts.

But it is not in the love intrigue only, that Addison seems to have imitated the Italian poet. The hero of each drama prepares for death, and perpetrates suicide in the same manner. When the hero of the Italian drama has resolved on death, he

retires to his library, repeats a soliloquy, and when he is in the act of raising his hand to terminate his existence, he is interrupted by the entrance of a friend, whom he strikes in the wrath of disappointment. The Cato of Addison retires to his study also, repeats a soliloquy; and when he is about to give himself the fatal wound, Portius enters, and narrowly escapes the same punishment of the intruder in the Italian drama; for though Cato does not stab, or strike him, he threatens to do so, and is only restrained by a sudden impulse of paternal affection.

Retire, and learn obedience to a father,  
Or know, young man!

That Addison was acquainted with the incidents in the Italian drama, which we have detailed, is unquestionable, for it is from him we learn them: nor can it be denied, that there are parallel incidents in his tragedy. It is true that the manner of Cato's death, and the attending circumstances in both dramas, may be found in Plutarch. But we learn neither from history nor oral tradition, that Cato had a daughter shut up with him in Utica; nor do his biographers number with his children, one of the name of Marcia. May we not then presume, that the Marcia in question, owes her birth to the Italian poet, and that the love intrigue was drawn from the same source? What other obligations Addison had to the Italian drama, I shall not venture to determine. I have

opened a field for conjecture, which my readers may now explore.

Led by the foregoing enquiry into a careful examination of Dr. Johnson's *Life of Addison*, I was confirmed in an opinion which I have long entertained of the "sturdy moralist," that he was a careless narrator, and of a disposition too indolent for historic investigation. Addison, he says, returned from his travels in 1702; yet it appears, in the title-page of the account which he published of his tour, that he was abroad in 1703. The second edition, by Tonson (1718) of that amusing book, now lies before me, and is thus entitled, "Remarks on several Parts of Italy, &c. in the Years 1701, 1702, and 1703." Speaking of this work, Johnson says, that "his observations are such as might be supplied by an hasty view;" yet he tells us, in the same page, that he travelled "at leisure." "In about two years," continues our biographer, "he found it necessary to hasten home; being, as Swift informs us, distressed by indigence." I shall not positively deny the fact, but I shall beg leave to question the authority. It is in one of his bitterest satires that Swift says,

——Addison, by lords carest,  
Was left in foreign lands distrest;

and we know that in satires truth is often either tortured, exaggerated, or totally suppressed. In 1699, a pension of  
three

three hundred pounds a year was settled on Addison, "that he might be enabled to travel," says Johnson. With such an income, at that time, no man of common prudence could be reduced to indigence. And in common prudence, Addison was not deficient.

Having gone a little out of my way, in order to correct a few misrepresentations in the life of a favourite writer, in a work which is universally read and admired, I shall return to observe, that the *Cato of Utica*, which was represented at Venice, in the theatre of St. John Chrysostom, during the carnival of 1701, and which is so particularly noticed by Riccoboni, in his *Reflexions sur les differens Theatres de l'Europe*, was probably the identical opera which Addison saw.

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### 3. *The CATONE of Metastasio.*

It has been asserted, that Metastasio has transfused into his *Catone* some of the most brilliant passages in the *Cato* of Addison. The charge is not without foundation. However, the Italian drama possesses so many original beauties, that the few instances of plagiarism, or rather imitation, which I am about to adduce, cannot blast the verdure of the author's laurels, or diminish, in the smallest degree, his well-earned fame.

When Arbaces solicits the hand of Marcia in the Italian opera, she reproves him, at least in the spirit, if not in the words of Addison's *Cato*.

*Marz.* Come ! Allor che paventa  
 La nostra libertà l'ultimo fato,  
 Che à nostri danni armato  
 Arde il mondo di bellici furori,  
 Parla Arbace di nozze, e chiede amori !

Juba having hinted at his passion for Marcia, Cato thus dismisses him :

*Cato.* Adieu, young prince ; I would not hear a word  
 Should lessen thee in my esteem : remember  
 The hand of fate is over us, and heav'n  
 Exacts severity from all our thoughts :  
 Is it now a time to talk of aught  
 But chains, or conquest ; liberty, or death ?

The conditions upon which Cato offers to accept the friendship of Cæsar, are the same in both dramas.

Lascia dell' armi  
 L'usurpato comando ; il grado eccelso  
 Di dittator deponi ; e, come reo,  
 Rendi, un carcere angusto,  
 Alla patria ragion de' tuoi misfatti.  
 Questi, se pace vuoi, saranno i patti.

Addison's Cato, addressing Cæsar's ambassadors, says,

Bid him disband his legions,  
 Restore the commonwealth to liberty,

Submit



Submit his actions to the public censure,  
And stand the judgment of a Roman senate.  
Bid him do this, and Cato is his friend.

Here, perhaps, history will step in, and assert her claim to those conditions. But she can establish no title to Cato's last address to his daughter, when he tells her, that

A senator of Rome, while Rome surviv'd,  
Would not have match'd his daughter with a king.

Yet we find the Marcia of Metastasio borrowing the same idea, when her father is urging her to marry Arbaces.

E tu vorrai  
Che la tua prole istessa, una che nacque  
Cittadina di Roma, e fu nudrita  
All' aura trionfal del campidoglio,  
Scenda al nodo d' un re?

But the following lines are almost a literal translation of part of Cato's celebrated speech over the body of his son, in the English tragedy.

Ecco soggiace  
Di Cesare all' arbitrio il mondo intero.  
Dunque (chi' l'credereia?) per lui sudaro  
I Metelli, i Scipioni? ogni Romano

Tanto

Tanto sangue versò sol per costui?  
 E' l' istesso Pompeo pugnò per lui?  
 Misera libertà ! patria infelice !  
 Ingratissimo figlio ! Altro il valore  
 Non ti lasciò degli avi,  
 Nella terra già doma,  
 Da soggiogar che il campidoglio, e Roma.

Whate'er the Roman virtue has subdu'd,  
 The sun's whole course, the day and year, are Cæsar's :  
 For him the self-devoted Decii dy'd,  
 The Fabii fell, and the great Scipios conquer'd :  
 Ev'n Pompey fought for Cæsar. Oh, my friends !  
 How is the toil of fate, the work of ages,  
 The Roman empire, fall'n ! Oh, curst ambition !  
 Fall'n into Cæsar's hands ! our great fore-fathers  
 Had left him nought to conquer, but his country.

As we trace with pleasure, a favourite work to its origin, I shall make no apology for observing, that the plot or fable of Metastasio's *Catone*, bears a strong affinity to that of the opera which Addison saw at Venice, and which both he and Riccoboni have described. Scipio, it is true, is not one of Marcia's lovers in Metastasio's opera ; but we find Cæsar at her feet, as in the Venetian drama. In the Venetian drama, the preference which Cato's daughter shows for Cæsar, occasions the death of Cato : in Metastasio's opera, Marcia's preference  
 . of

of Cæsar to Arbaces, hastens the catastrophe. Nor should we omit to remark, that the chorus which our lyric bard has introduced, meeting the triumphal car of Cæsar, and singing

*Gia ti cede il mondo intero, &c.*

was probably suggested by the piece of machinery in the Venetian opera, which Riccoboni thus minutely describes : “ As Cæsar with his army is supposed not to be far from the scene where the action is laid, and that the inhabitants of the province had prepared an entertainment for him upon the banks of the river ; the ground of the stage represents a field, towards the middle of which, there was hung in the air a globe, resembling that of the world ; this globe was observed to advance, by degrees, towards the front of the stage, to the sound of trumpets, and other instruments, and all this without the spectators being able to discern the pullies and machines that directed the whole. In the moment when it comes opposite to Cæsar, it opens into three parts, representing the then three known parts of the world. The inside of the globe shines all with gold, precious stones, metals of all colours, and contains a great number of musicians.”

Though it may appear invidious to adduce a further charge of seeming plagiarism against Metastasio, I shall embrace this occasion to observe, that there is a striking resemblance between sc. 3, atto III, of the *Demetrio*, and several passages in Prior's *Nut-brown Maid*. In justice, however, to Metastasio;

tasio, I must declare, that he was ignorant of English, and that Edward and Emma never, I believe, appeared in any other language. The similitude must therefore be accidental. And as coincidence of thought will happen to all who consider the same, or similar subjects, I should be sorry if it were inferred from any thing I may have advanced, that it is my wish to number Thomson, Addison, or Metastasio with those who

flourish by imputed wit.

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## No. II.

## LA FURIE.

## MEGERE.

ENTREMÊTS DE LA TRAGÉDIE DE SOPHONISBE.

(*Œuvres en rime de Jean Antoine de Baif, Secrétaire de la Chambre du Roy, à Paris, M.D.LXXIII. 8vo. p. 120.*)

Or ay-je bien raison d'avoir le cœur en joye  
 Moy qui ris des malheurs qu'aux hommes on envoie  
 De nos hideux manoirs. Sus serpens sur ce chef,  
 Sus siflez sautelans joyeux de ce mechef :  
 Sus sus flambeaux fumeux en signe de liesse  
 Ta flamme noire espan pour la grande tristesse  
 Qui tient toute l'Afrique ; et sur tout pour les rois  
 Ausquels j'oste l'empire, et leurs braves arrois.

Cecy me meine icy, moy hideuse Megere,  
 Qui suis des infernaux sergente et messagere :  
 Car aux tristes enfers le plus de leurs esbas  
 C'est quand quelque malheur je rapporte là bas.

Syphax qui penfoit bien d'un plaisant mariage  
 Recueillir le doux fruit, de roy mis en servage,

Esclave est enchainé de pieds de bras et mains,  
Pour mener en triomphe au plaisir des Romains.

Sophonisbe sa femme aujourd'hui s'est donnée  
(Dessous condition de n'estre point menée  
Captive dedans Rome) à son plus grand amy  
Mais qui se doit monstrier son plus grand ennemy.

C'est Masinisse roy, qui luy a fait promesse,  
Qu'il ne pourra tenir, car il faut qu'il la laisse  
Enmener aux Romains, et de la secourir  
Il n'a plus beau moyen qu'en la faisant mourir :  
Masinisse aujourd'hui fait à sa mieux aimée  
Present d'une poison : la poison est humée :  
Sophonisbe aime moins la vie que l'honneur :  
L'amy de son amie est fait l'empoisonneur :  
Le mary de sa femme. A moy toute la gloire,  
A moy seule appartient de tant belle victoire :  
L'honneur en soit à moy, puis que seule j'ay mis  
Les amis en rancueur au gré des ennemis.

Puis que j'ay rebrouillé tout le bon-heur et l'aise  
De ces rois, les tournant en malheur et malaise :  
Puis qu'en si piteux point seule je les ay mis,  
Que leur pitié fera pleurer leurs ennemis.

Seule de Cupidon seule j'ay fait l'office ;  
De ma rage emplissant Syphax et Masinisse  
Avec ce flambeau mesme : et seule on m'a peu voir  
De ce mesme flambeau faire tout le devoir,  
Ensemble de Junon et du bel Hymence  
Le jour que Sophonisbe à Syphax fut menée :

Car l'un et l'autre dieu sur moy se reposa  
 A l'heure que Syphax Sophonisbe espousa.  
 Telle est tousjours la fin de ceux que la furie  
 D'un nœu malencontreux hayneusement marie :  
 Or puis qu'en cet endroit je voy fait mon vouloir,  
 Il faut qu'en autre lieu je me face valloir :  
 J'irois à nos enfers en porter la nouvelle  
 Mais tout ce qui en est il sçauront bien tost d'elle :  
 Parquoy plus d'une part adresser je me veux,  
 Tousjours en plus d'un lieu Megere fait ses jeux.

As Baïf usually set his own verses to music, (*Burney's Hist. of Music, vol. iii. p. 263*) the foregoing entremêt was, we may presume, sung to music of his own composition. The drama for which this entremêt was written, was a prose translation of the Sofonisba of Trissino, by Mellin de St. Gelai, which was represented before Henry II. at Blois, in 1559. The choruses in this translation, are in verse of various measures, and were sung, probably, to the music of Baïf.

## No. III.

*On the Origin of Verso Sciolto.*

THE invention of Italian blank verse has been attributed to Trissino, but, I think, without foundation. We find the productions of Boccaccio, and his contemporaries, sprinkled with verso sciolti. Even St. Francis, the founder of the order which bears his name, wrote in blank verse. His *Cantico del Sole*, which appeared in the beginning of the thirteenth century, is in that measure. The arguments of the *Comedia Amicitia* of Jacopo Nardi, which was printed, without date, in Florence, and, which, from the doubtful evidence of the stanzas annexed to it, has been referred to the year 1494, are also in verso sciolto. Indeed it would seem from the following passage in the dedication to the *Sofonisba*, that blank verse had been known before the time of Trissino, and that he merely adopted that measure, because he deemed it best calculated for such productions as are intended to move, or express the workings of, the passions. “ Quanto poi al non aver per tutto accordate le rime, non dirò altra ragione; perciò, ch’io mi persuado, che se a V. B. non spiacerà di voler alquanto le orecchie a tal numero accomodare, che la troverà,  
e mig-



e migliore, e più nobile, e forse men facile ad asseguire di quello, che per avventura è riputato. E lo vederà non solamente ne le narrazioni, ed orazioni utilissimo, ma nel muover compassione necessario; perciò che quel sermone, il qual suol muover questa, nasce dal dolore, ed il dolore manda fuori non pensate parole, onde la rima, che pensiero dimostra, è veramente a la compassione contraria." Yet Palla Rucellai, in the dedication to his brother's *Api*, publicly tells Trissino, "voi foste il primo che questo modo di scrivere in versi materni liberi dalle rime poneste in luce." But if Trissino did not invent this fabric of verse, he was unquestionably the first who employed it in "longer works." This is admitted by Maffei, and not denied by any other writer of eminence. Before the time of Trissino, "the jingling sound of like endings," was thought so essentially necessary in every poetical production, that few writers ventured to drop, even occasionally, these musical shackles. "*Les premiers poëtes italiens, à l'exemple des provençaux.*" says the abbé de Sade, "*s'assujettirent à cette contrainte, parce qu'elle étoit nécessaire dans leur langue, pour distinguer les vers de la prose. Dante sentit le joug, et n'osa pas le secouer; s'il n'avoit pas employé la rime, les esprits grossiers de son temps ne l'auroient pas regardé comme poëte.*" But Trissino, with the confidence of true genius, marched boldly on through two long poems, defying, like our Milton, "the troublesome and modern bondage of riming." In the invocation  
to

to his *Italia Liberata*, he alludes to the new path he has taken :

Ch'io mi son posto per novella strada,  
Non più calcata da terrene piante.

The example set by Trissino, was followed by several original dramatic and didactic writers, and by some translators of the Greek and Roman classics. But the *Ottava Rima* is so soothing to the Italian ear, that the epic muse of Italy, has not again ventured to clothe herself in the loose and flowing garb of *verso sciolto*.

I ought not to close this article without observing, that the biographers of Luigi Alamanni, assert his claim to the honor of inventing Italian blank verse. But when they make this assertion, they seem to forget, that the first production of Alamanni, in that measure, did not appear till 1532, and that Trissino's *Sofonisba*, was publicly represented in 1515, and printed in 1524.

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On turning to that chapter in the *Istoria della volgar poesia*, which treats of *versi sciolti*, I find, that the fears of the early Italian poets, were not totally groundless. The *Cantico del sole* of S. Francis passed down to the time of Crescimbeni,

Crescimbeni, as a prose composition, and would probably be considered as such at the present day, if that learned writer had not discovered that, through the ignorance of transcribers, it was poetry in disguise. What happened to the verso sciolto of the holy bard, befel the blank verse of Shakspeare in the hands of his first editors. "Prose from verse they did not know," says Pope; "and they accordingly printed one for the other throughout the volume." Dr. Johnson praises a critic who observes, that "blank verse seems to be verse only to the eye." But we find, that without the aid of the ear, blank verse may deceive the eye.

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## No. IV.

*Description of the House of Trissino near Vicenza.*

THIS house stands in that part of the suburbs of Vicenza, called Cricoli, at the distance of half a mile from the gate of Saint Bartholomew. The flanking towers wear the appearance of an age more remote than that of Trissino. But the house is allowed to have been designed by the poet himself. It is supposed that the *Sofonisba* was finished, and part of the *Italia Liberata*, written in the tranquillity of this elegant retreat; and it may be conjectured, that it was here Trissino instructed Palladio in the rudiments of architecture. Having called in the aid of the pencil (see the frontispiece) to assist me in describing this house, so dear to the muses, I shall only briefly observe, that it consists of two stories, the first of which retires a little, and leaves a space which is occupied by a colonnade divided into three arches, and supported by Ionic pilasters, resting on pedestals. A suitable freeze fills up the interval between each story. And pilasters corresponding to those below, adorn the front of the second story, and support, with Corinthian capitals, the roof. Over the entrance is the following inscription, which probably alludes to the literary meetings held here during the occasional residence of Trissino.

ACCADEMICA TRISSINÆ. LUX ET RUS.

Charmed

Charmed with this rural retreat, Urban VII, before he was raised to the papal chair, used to pass much of his time here. The apartment which was allotted to him is distinguished by his bust, placed over the door, with the following inscription beneath it :

BEATISSIMI URBANI VII. HOSPITIUM.

I am sorry I am not prepared to describe the gardens belonging to this villa, or possessed of a copy of the Greek epigram by Trissino, in praise of the little fountain which adorns them. But I must not omit to observe, that Palladio, who afterwards enjoyed the friendship and instruction of Trissino, was almost a boy at the time of the erection of this house, and assisted, on that occasion, in the humble capacity of a scarpellino, or stone-cutter.

Two splendid palaces in the possession of the descendants of Trissino, still remain in Vicenza. One was designed by Vincenzo Scamozzi, and the other is attributed to Palladio.

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## No. V.

Fra cavalier magnanimi, e cortesi,

Risplende il Manso.

GERUS. CONQUIST.

*An Attempt to ascertain the Site of the Villa near Naples, in which the Marquis Manso received Tasso and Milton. With Notices of the Manso Family.*

PRESUMING that nothing relating to the author of the *Torrismondo*, or his friend and biographer Manso, will be deemed impertinent in an history of Italian tragedy, I shall offer no apology for this article of my appendix.

As the biographers of Tasso afford no clue by which we may discover the situation of the villa near Naples, in which Manso received Tasso and Milton, and being desirous of ascertaining its exact site, I begged the assistance of Signor Signorelli in this enquiry. On this, as well as upon every other occasion on which I consulted him, this learned gentleman came cheerfully forward to meet my wishes. With his interesting communication on this subject, I shall indulge the lovers of literary history in his own words. “ In qual luogo di Napoli però fu questo podere del Manso posto alla spiaggia del mare? In una lettera inserita in un foglio periodico letterario di Napoli del cadente anno, si sostiene che fosse fuori la  
grotta

grotta che chiamasi di Puzzuoli. Di fatti in detta lettera citansi alcuni consigli legali di Francesco de Petris, contemporaneo del Manso fatti in favore del monte fondato da lui per l'educazione della nobiltà Napoletana, stampati nel 1637; da quali si deduce che il marchese possedeva varj fondi in quella spiaggia. *Venerabilis mons* (dicesi nel consiglio 23) *creatus a Jo. Baptista Manso, marchione Villæ pro beneficio et emolumento Neapolitanæ nobilitatis, cui directus dominus quorundam bonorum stabilium extra cryptam Puteolanam egit in 1° consilio contra rev. Dñum Dominicum de magistro emphyteotam,*” &c. E nel cons. 31. del medesimo de Petris dicesi: “*Illustres Gubernatores montis de Manso directi domini quam plurimorum stabilium extra cryptam Puteolanam petierunt in 1° consilio licere sibi ratione directi domini affigere arma, seu insignia venerabilis montis in domibus et territoriis,*” &c. Questa spiaggia è stata deliziosa e fertile sino a pochi anni fa, e se ne alterò poscia la natura e l'aspetto per varie inondazioni.” Of the many depredations committed by the sea, there are, perhaps, few more to be lamented than the destruction of a villa so richly gifted by nature, and so highly embellished by art, with the extrinsic endearment of having received, beneath its hospitable roof, two of the greatest epic poets of modern Europe. Tasso, in a letter to Manso, speaks thus of this sweet retreat: “Io ho grandissimo desiderio di godere il suo bellissimo luogo, ch'è sulla spiaggia del mare.” But it is more particularly described by Manso himself, in his *Vita di Torq. Tasso*. p. 208. “Di-

morava all' hora il Manso nella dilettevolissima spiaggia del mare, in un bel casamento alquanto sopra gli altri elevato, ed attorno attorno di bellissimi giardini circuito, i quali dalla vegnente primavera, di nuove frondi, e di variati fiori tutti rivestiti, con la verdura, e col soave odore di quelli, e molto più con la purità dell'aria per sì fatto modo Torquato dalla sua invecchiata malinconia ricrearono." Here Tasso completed his *Gerusalemme Conquistata*, and here he was inspired by the pious mother of Manso, with the idea of writing his divine poem of *Le Sette Giornate del Mondo Creato*; and it was in this delicious retirement, according to the ingenious conjecture of the late Mr. Warton, that the idea of writing an epic poem was first suggested to Milton by his noble host. Amongst the attractions of this villa, we may safely number the conversation of the polished proprietor. And when we reflect that the promontory of Misenum, the classical coast of *Baiæ*, and the romantic scenery of the piscatory eclogues of Sannazaro, were probably visible from its windows, we may easily conjecture upon what subjects the conversation of Manso occasionally turned in the society of such visitors as Marino, Tasso, and Milton.

But this was not the only villa in which Manso entertained his friend Tasso. He led him also to Bisaccio, of which he had once been the sovereign. Here Tasso endeavoured to dissipate the melancholy which preyed upon the noble structure of his mind, by partaking of the pleasures of the chace, enjoying



joying the charms of music, listening to improvvisatori, and even joining in the evening dance. Should some future votary of the Muses, after vainly searching for vestiges of Manso's villa near Pozzuoli, direct his steps to Bisaccio, he will find it standing on an hill near the Apennines, in the principato oltre of the kingdom of Naples, about fifty-five miles eastward of the city of Naples, and fifteen northward of Conza. When Manso invited Tasso to this city, he was no longer its sovereign. Soon after the death of his father, which happened while he was yet a boy, this little principality was disposed of, by public sale, in the Sacro Regio Consiglio, to discharge debts incurred by the deceased Marquis and his brother: but, probably, from an attachment to his natal soil, Manso continued to reside occasionally in this city, where, it seems, he still retained some authority (*Vita del Tasso*, p. 195). Embarrassed in his circumstances, he sold, in 1596, Chianca, improperly called Pianca. So that probably this accomplished nobleman was at length reduced to the single possession of his elegant, but humble abode, near Pozzuoli. With him became extinct the family of Manso, descended from the line of La Scala, an illustrious family of the once flourishing city of Amalfi. He died in 1645, in the eighty-fourth year of his age. Besides his works already printed, he left some valuable MSS. Amongst these, is an Encyclopedia in ten books, of which the four first are now in the library of the King of Naples.

It

It has been said that the village of San Aitore, near Aversa, belonged to the Marquis Manso ; but Signor Signorelli informs me, that it was the property of a different family of the same name, of which Thomas Manso, the antiquarian, who died in Naples, in 1650, was a distinguished member.

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The authenticity of the life of Tasso ascribed to Manso, has been doubted from the circumstance of the publisher, Evangelista Deuchino, affecting to be author, and only acknowledging to have been indulged with the use of the collections made by the Marquis for a similar undertaking. But I shall beg leave to observe, that the perspicuous arrangement of the materials, the purity and elegance of the diction, the moral and philosophical reflections which frequently occur ; and the integrity, in fact, of the whole plan, bear such strong marks of the hand of Manso, that I am induced to think he only borrowed the name of the bookseller, in order that he might covertly do justice to the memory of the deceased, without offending the living. For when this little work appeared, several of the persons necessarily noticed in it as friends or persecutors of Tasso, were still in being ; or, if dead, their ashes were not yet cold. Had Manso, therefore, acknowledged himself the author, he must have given offence

to

to many, and perhaps to some of those too, with whom he was living in want of literary. It was then only prudent to screen himself under the name of a man whose interest tempted him to run the risk of incurring the displeasure of a few individuals, and whose humble situation in life might probably serve to protect him. Amongst the internal proofs of the genuineness of this little work, may be adduced the modest manner in which Manso is always mentioned throughout the whole narrative; and that, at the conclusion, he comes forward, we may say in person, to relate the “*sentenze e motti*,” or table-talk of his friend, speaking, at the same time, of his kinsmen, his villas, and his vineyards. It should also be observed, that though Manso lived twenty-four years after the publication of the *Vita di Torquato Tasso*, he never publicly denied that it was “*scritta* (as the title-page sets forth) *da Gio. Battista Manso*.”

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## No. VI.

*Thoughts on the Origin of Milton's Paradise Lost.*

IN addition to the information which enriches the foregoing number of this Appendix, Signor Signorelli favoured me with thoughts on the origin of the *Paradise Lost*, which, from their ingenuity, and their bearing even slightly upon the subject of this work, I am tempted to lay before the public. “Persuaso come io sono,” says he, “de’ meriti poetici eminenti del Milton, non m’induco a credere che abbia mai potuto approfittarsi gran fatto della Battaglia celeste tra Michele e Lucifero, del palermitano Antonio Alfani del 1568, dell’Adamo di Giovanni Soranzo del 1604, dell’Adamo Caduto del Salandra del 1647, e dell’Adamo dell’Andreini. Non pertanto ciò che narrasi della rappresentazione di quest’ultimo veduta dal Milton in Milano, è a voi ben noto. E che in quella potesse esser nato nel celebre inglese il pensiero di tessere il suo poema, come non sarebbe cosa inverisimile, così in nulla ciò derogherebbe a i pregi tutti proprj di quel raro ingegno, ed all’ invenzione del suo poema. Quanto all’ *Angeleide* però poema di tre canti in ottava rima di Erasmo da Valvasone, stampato fin dal 1590. L’ anteriorità indubitata di tempo sul *Paradiso perduto*, e l’ analogia nella tessitura e nella dispo-

sizione del fatto che si vede fra'l poema Inglese e l'Italiano, e le parlate de' capi de' due partiti, e l'idea di far seguire fra essi una vera battaglia, e'l disegno di fare adoperar dagli angeli ribelli il cannone, danno indizi più manifesti di aver l'Angeleide suggerito al Milton alcune idee che leggonsi nel Paradiso perduto." In regard to Milton's obligations to the Angeleide, Signor Signorelli, we find, accords in opinion with Mr. Hayley; nor does he absolutely deny, that the Adamo of Andreini might have given birth to the Paradise Lost. But until the other dramas enumerated above, shall be inspected, (and as yet they have escaped the researches of Signor Signorelli as well as those of Mr. Hayley) it will be impossible to determine whether Milton read them with profit or not. Besides the imitations of the Gerusalemme Liberata of Tasso, and the Adone of Marino, pointed out by Bishop Newton in his edition of the Paradise Lost, Mr. Hayley seems to think, that La Strage degl'Innocenti of the latter may be sometimes traced in the poem of our divine bard. But all the commentators of Milton, pass over in silence his obligations to the Gerusalemme Distrutta of the same author; a production which has little else to recommend it to our notice. Indeed, we must not expect to track Milton only in the snow of the Italian poets. Let us, however, on the present occasion, follow his steps for a few moments, without any intention of "galling his kibe." Not to weary the reader or myself, I

shall select only a few of such passages from both poems as appear to me to bear the strongest resemblance to each other.

Pace, pace e pietà scritto à vermiglio  
In quei vivi caratteri gli lesse ;  
E ne gli occhi, non men libri del core,  
Lesse a lettere di foco, Amor, Amore.

*Stanza 62.*

In his face  
Divine compassion visibly appear'd,  
Love without end, and without measure Grace.

*Book iii.*

Ma quel ciel d'ogni ciel del gran monarca  
Palagio inaccessibile, ed ascoso  
Trascende i sensi, gl'intelletti eccede,  
Sol vi giunge a gran pena occhio di fede.

*St. 4.*

Again :

Dentro gli abissi d'una luce densa,  
Stassi il gran padre in fe beato a pieno,  
Dalla fontana di tesori immensa,  
E dell'immenso incomprendibil seno  
Oceano di gloria egli dispensa.

*St. 9.*

Both those passages are evidently imitated in the following beautiful lines :

Fountain of light, thyself invisible  
Amidst the glorious brightness where thou sit'st  
Thron'd inaccessible, but when thou shad'st

The

The full blaze of thy beams, and through a cloud  
 Drawn round about thee like a radiant shrine,  
 Dark with excessive bright thy skirts appear,  
 Yet dazzle heav'n, that brightest seraphim  
 Approach not, but with both wings veil their eyes.

*B. iii.*

Nor is it unlikely, that Marino furnished some of the materials of which the English poet forms the stairs and portal of heaven.

saldi diamanti  
 Sono i gradi, e le basi, &c.

*St. 6.*

With frontispiece of diamond and gold  
 Embellish'd, thick with sparkling orient gems  
 The portal shone.

*B. iii.*

Scal'd by steps of gold to heav'n gate.

*Ibid. l. 541.*

When, in Marino's poem, the deity opens the book of fate.

Ove in viva pittura agl'occhi avante  
 Delle cose il catalogo gli offerse,

*St. 27.*

we discover several of the scenes which appear in vision to Adam, when he and Michael ascend

a hill  
 Of Paradise the highest, from whose top  
 The hemisphere of earth in clearest ken  
 Stretcht out to th' amplest reach of prospect lay.

*B. xi.*

Thus we find that Milton, “ like a bee, was studious of gathering flowers wherever he could find them growing.”

As no biographer of Marino whom I have consulted, takes the slightest notice of the poem to which our divine bard seems to be so much indebted, I presume it was deemed a production unworthy its author. Indeed, I believe it was never completed; at least, I have only seen the seventh canto, and from that all my extracts are made. This canto is subjoined to two small editions of the *Strage degl’Innocenti*, in my possession: one printed, without date, at Amsterdam; the other at Naples, “ a spese di Giacinto Musitano.” A portrait of Marino is prefixed to the latter.

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Since writing the above, I learned from Barotti’s valuable annotations on the *Secchia Rapita*, that the only canto of the *Gerusalemme distrutta* which remains, is the seventh; at least it is, he says, the only one which has been printed. It is probable, however, that the poem had been completed, and to the satisfaction of the author too, as he speaks of it in his familiar letters, as a “ *poema grande*,” and as a “ *poema non meno eccellente di quello, che si avesse fatta il Tasso*.”

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## No. VII.

*La Tarantata, or Tarantella.*

IN the course of my musical researches in Italy, I obtained a copy of the music of this dance, which I deem too curious to be withheld from the public. If the air be coeval with the dance which it still inspires in Calabria, and the kingdom of Naples, its antiquity must be very high indeed; for it is generally believed, that the Tarantata (or, as it is vulgarly called, the Tarantella) was the dance performed, during the Pagan ages, at the orgies of Bacchus. But let us hear an enlightened traveller on this subject. “As I was now in the country of the Tarantula,” says Mr. Swinburne, “I was desirous of investigating minutely every particular relative

relative to that insect ; but the season was not far enough advanced, and no Tarantati had begun to stir. I prevailed upon a woman, who had formerly been bitten, to act the part, and dance the Tarantata before me. A great many musicians were summoned, and she performed the dance, as all present assured me, to perfection. At first she lolled stupidly on a chair, while the instruments were playing some dull musick. They touched, at length, the chord supposed to vibrate to her heart (*the air given above*) and up she sprang with a most hideous yell, staggered about the room like a drunken person, holding a handkerchief in both hands, raising them alternately, and moving in very true time. As the music grew brisker, her motions quickened, and she skipped about with great vigour and variety of steps, every now and then shrieking very loud. The scene was far from pleasant ; and, at my desire, an end was put to it before the woman was tired. Wherever the Tarantati are to dance, a place is prepared for them, hung round with bunches of grapes and ribbons. The patients are dressed in white, with red, green, or yellow ribbons, for those are their favourite colours ; on their shoulders they cast a white scarf, let their hair fall loose about their ears, and throw their heads as far back as they can bear it. They are exact copies of the ancient priestesses of Bacchus. The orgies of that god, whose worship, under various symbols, was more widely spread over the globe than that of any other divinity, were, no doubt, performed with energy and enthusiasm,

enthusiasm, by the lively inhabitants of this warm climate. The introduction of Christianity, abolished all public exhibitions of these heathenish rites, and the women durst no longer act a frantic part in the character of Bacchantes. Unwilling to give up so darling an amusement, they devised other pretences; and possession by evil spirits may have furnished them with one. Accident may also have led them to a discovery of the Tarantula; and, upon the strength of its poison, the Puglian dames still enjoy their old dance, though time has effaced the memory of its ancient name and institution; and this I take to be the origin of so strange a practice." *Travels in the Two Sicilies, vol. ii. sect. 52.* The ingenious conjecture of Mr. Swinburne, receives support from oral tradition. Under the influence of this notion, a company of Bacchantes were introduced, a few years ago, in a masquerade in Aquila, (a small city in Abruzzo) who, in the course of the evening, performed a dance in character, graced with all the lascivious gestures of the Tarantata.

And about ten years since, it was suggested to the manager of the theatre of san Carlo in Naples, to introduce this dance upon the stage, where, as a danza nazionale, it drew, for several nights, large audiences. To give the performance the air and interest of a ballet, the scenery represented santa Lucia, the fish-market of Naples; and while dancers of both sexes, dressed in character, offered fish to sale, the Tarantella was performed in the front of the stage. During the neces-

sary

sary intervals of rest, the dancers, in the assumed character of pescivendoli, or fish-mongers, advanced in groups, and danced a moresca to the sound of castanets. On this occasion the prima ballerina condescended to take lessons from certain fish-women who were celebrated for their performance of this dance.

In this singular ballet each ballerino wore a berrettino da marinaio, or sailor's cap; and the female dancers, who personated pescivendole, had their hair confined in nets; a fashion which prevailed amongst the ancient Romans, and still obtains in several parts of Italy, particularly in the kingdom of Naples. This fashion is alluded to by Virgil and Juvenal, and described by Tasso in the first chorus of the *Aminta*:

Tu raccogliesti in rete  
Le chiome all' aura sparte.

## No. VIII.

*Dedication prefixed to the Adamo of Andreini, published at Milan,  
1613.*

Alla Maesta' Christianissima di Maria  
De' Medici, Reina di Francia.

IO non poteva in questo mondo esser più favorito dalla mia sorte REINA Christianissima, che nel tener' ordine di passarmene in Francia con Florinda mia, e con questi compagni nostri à servire à V. Maestà col virtuoso passatempo delle comedie : perche, oltre il gusto d'ubbidire in tanta occasione all' Altezza serenissima del Sig. Duca di Mantova nostro padrone ; io, che nato sono in Firenze sotto il felicissimo imperio de' MEDICI serenissimi ; vedrò nella Francia in persona della Maestà vostra ampliata la patria mia, ed il chiarissimo sole, (dico V. M. medesima, splendor del suo sangue) spander per tutto i raggi della sua gloria nell' ampiezza di sì gran regno. Vedrò, contento quei tesori mirabili, che la liberal mano di Dio altamente locò nell' Erario pretioso di V. M. quando in lei si vidde tosto augustamente risplendere nella chiarezza del sangue la bellezza dell' animo con quella del corpo, che sono quelle trè doti, anzi quelle trè fonti chiare ed illustri, in cui si specchiò, ed hebbe il suo magnanimo

ARRIGO di gloriosa memoria, origine di quelle heroiche, e divine virtù, che con l'esaltatione della Maestà Vostra hanno portato alle stelle il suo nome, e la felicità nella Francia con la cara pace, che v'è godendo sotto il prudente, e fortunato governo di lei. Ma per non abbagliarmi in un sì luminoso splendore, porto meco un riparo celeste, col qual mi presento humilmente innanzi à V. M. ed è la presente opera intitolata l'ADAMO, poetica imitatione da me composta frà l'hore più libere de gli esercitij soliti della comedia; parendomi, che se non altro, almen la materia, che come grande, e sacra hà proportione con la grandezza, e con la pietà della Maestà Vostra, debba in certo modo servirmi di scudo fatale innanzi il suo christianissimo lume, per ammirarlo senza offesa dell'occhio, come innanzi la sfera del sole altri si schermè per avventura, opponendo qualche ingegnoso christallo. Così mentre V. M. si degnerà, come riverentemente la supplico, trattenersi nel mio libro contemplando le meraviglie di Dio, ed i suoi parti divini, potrò io fermarmi contemplando quelle della Maestà Vostra, ed il suo mirabil parto del christianissimo re figlio, vivo specchio, ed essemplio delle paterne, e materne sembianze, e di quelle soprahumane virtù, onde hà da crescere in colmo la gloria di tutto il regno, e da prosperer per sempre la vita del christianesimo. Mi hà spinto particolarmente à dedicarlo à V. M. oltre il rispetto dell'esser nato suddito, come già dissi, della sua sereniss. casa, che m'ubbligava à qualche tributo di vassallaggio; l'esser' anche figlio

d'ISABELLA

d'ISABELLA Andreini, gradita già, per mio credere, dal benigno animo di V. M. che può più mi sfortzava à riconoscere il retaggio materno, procurando in qualche maniera la buona gratia della M. V. La supplico perciò con ogni humiltà, che le piaccia di scusar questo ardimento d'haver voluto eternar l'opera mia con l'eternità del suo nome, e di gradire in essa la volontà mia di prestare in tutti i tempi quegli honori, che posso alla M. V. la cui persona christianissima, con quella dell' invitissimo rè figlio. Iddio guardi, e felicitì, che col fine riverentemente m' inchino à suoi piedi.

Di Milano il dì 12 Giùgno 1613. Di V. M. christianissima

Servo humilissimo,

GIO. BATTISTA ANDREINI.

## No. IX.

*Passage from l'Adamo di Gio. Battista Andreini, printed at  
Perugia, 1641.*

*Atto II. Sc. 4.*

SE meco venire Eva t'alletta,  
Cosa tal vo mostrarti,  
Che inconsumabilmente  
Sentirai per dolcezza, e per diletto,  
Struggerti il cor nel petto.  
Mira sposa gentile  
Trà quell'ombre odorate,  
Di pallidi cipressi,  
Ov' alternan gli augei la voce, e'l volo,  
Là dove appunto quelle due sì bianche  
Colombe van con risolte penne ;  
Quivi, ò bella, vedrai  
(Pompa di monte alpestro)  
Dà un humida voràgo  
Di pomici ammollata,  
Sboccar libero, e desto,  
Diluvioso humore,  
Ch' assorda risonante,

Ch'



Ch' abbaglia spumeggiante ;  
Hor mentre immoto al guardo  
D'acque lo sbocco ammiri,  
L'onda riflettitrice,  
Che trà macigni imperiosa sbalza  
Aventando à le stelle il franto humore ,  
Par, che vada à temprar del sol l'ardore.  
Dal margo poi de la sonevol onda  
Anzi da l'antro dove  
Scaturiggine eterna han tutte l'acque.  
Disperdendosi l'acque,  
Corrono ingentilite,  
Del prato à l'herbe, à i fiori,  
Stanche à l'errar di montanari horrori.  
Quinci avvien, che tù veggia  
(Maraviglia del guardo)  
Sorgere trà i molli fiori  
Di cristal fuggitivo  
Humor limpido, argente,  
Che sì rapido fugge,  
E fuggevole alletta ;  
Ch' è forza dir ; fermati rivo aspetta.  
Quindi vago in seguirlo  
Rapido il segui, e'n tanto,  
Scherzator lusinghiero,  
Frà mille occulte vie  
Ginestrevoli, herbose,  
Anzi cognite à lui,

Se ignote à gli occhi altrui,  
Con piè liquido, e libero,  
Appiattandosi fuggesi.  
Poi sentendo le querule  
Voci perche di subito  
Si nascose flussevole,  
Alza la chioma acquatica,  
E'n riso gorgogliandone,  
In sua favella humida  
Dolce par così reciti.  
Seguì il passo fuggevole,  
Tù di me godi, io teco son treschevole,  
Così con dolce vagabondo inganno  
E ti move, e ti guida,  
Sino à l'estrema cima  
Di praticel fiorito ; ed egli alhora  
Con veloce dimora  
Dice rimanti, addio ; colli vi lascio ;  
Poi si dirupa al basso.  
Nè seguirlo potendo il piè voglioso,  
Forz' è che l'occhio il segua ; e là tù vedi,  
Che d'acque un cupo gorgo in alvo angusto  
Accoglia in ampia, e fruttuosa valle  
D'allor cinta, e d'olive,  
Verdissimo tesor d'amene rive ;  
Il qual lucido humor' à'rai del sole  
Sembra puro cristallo,  
Ad ingemmar il sen di herboso vallo.

Quind'ha,

Quind'la, che'n l'amplo fondo  
Nel cristallin de l'onda  
Tralucer miri ricca arena d'oro.  
El guizzevole argento  
Di cento pesci, e cento ;  
Quì con note canòre  
Candidi cigni a la bell 'onda intorno  
Fanno dolce soggiorno,  
E sembran gorgheggiando à l'aura dire ;  
Entro quest'acque belle  
Avvampate d'amor nuotan le stelle.

## No. X.

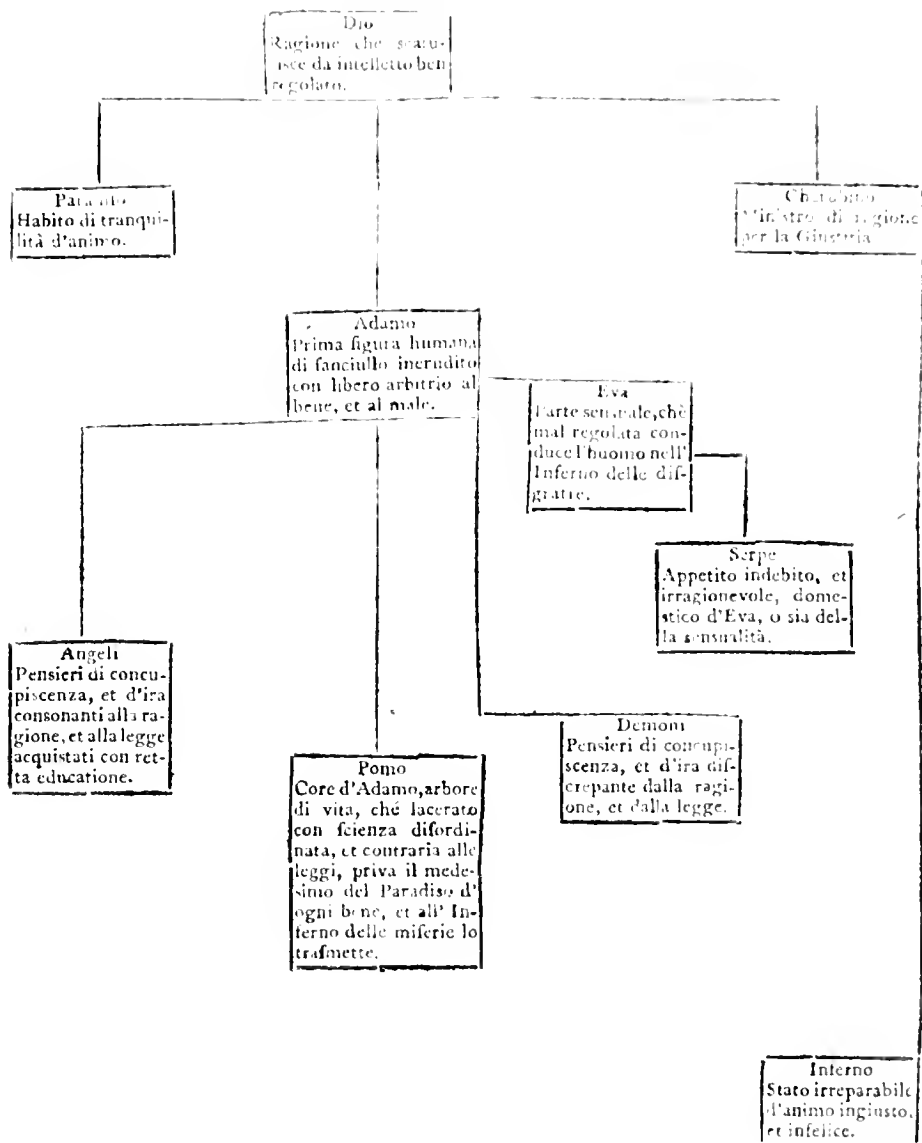
*An Analysis of the Drama, entitled, La Scena Tragica d' Adamo ed Eva ; da Troilo Lancetta, Benacense. Venetia, 1644.*

## ADVERTISEMENT.

I am induced by the extreme rarity of this little drama, and its happy effect on the mind of Milton, to depart from my original purpose, (see SECT. II.) and to present the reader with an illustrated analysis of the whole piece. As Mr. Hayley's analysis is clear and satisfactory, I shall take the liberty to borrow it, and only blend occasionally with his view of this curious production, such specimens as may serve to give an idea of the author's manner and style.

The only passage worth transcription in the address to the reader, has been already given. But of the moral exposition, a fac simile is exhibited on the opposite page. The dedication to the Duchess of Mantua, abounds with incense which has long since lost its odour. So that it only remains to observe, that the work was printed at Venice, in 1644, appresso li Guerigli. The frontispiece consists of the united arms of the houses of Mantua and Gonzaga. And a rude wooden engraving of the deity, standing upon a large globe, and holding a small one in his left hand, adorns the title-page.

## MORALE ESPOSIZIONE



## THE PROLOGUE

is merely the argument of the piece, delivered, it may be supposed, in the person of the author, and concluding with an observation on the importance of the subject, and this pious wish, “ che questa scena voi tutti, e me insieme riduca a penitenza.”

## ACT THE FIRST.

## SCENE I.

*God*

Commemorates his creation of the heavens, the earth, and the water—determines to make man—gives him vital spirit, and admonishes him to revere his maker, and live innocent.

## SCENE II.

*Raphael, Michael, Gabriel, and Angels.*

Raphael praises the works of God—the other angels follow his example, particularly in regard to man.

## SCENE III.

*God and Adam.*

God gives Paradise to Adam to hold as a fief—forbids him to touch the apple.—Adam promises obedience. At the opening

opening of this scene, God asks Adam his opinion of the new world which he has created—Adam replies.

*Dio.* Oh' là Adamo dimmi pure, come ti piace l'ornamento di questo mondo nuovo? che cosa vai tu contemplando intorno a questa tanta machina, ed all'altezza delle stelle collocate, ed resperse in cielo; trovi forse cosa fatta, che non t'aggrada, ò che ti paia di poco prezzo?

*Adamo.* Signore a me pare, che tutto ciò che voi havete fatto, sia di tutta esquisitezza, ed io in me stesso ne posso esser buon testimonio, perchè poco fà vi compiaceste di crearmi senza che lo spirito, che m'havete infuso, havesse cognitione, ò prescienza alcuna, ch'io fossi per acquistare vita così soave in questo mondo, e perciò conosco ch'il presente mio stato è tanto più prestante, e singolare, quanto ch'ora intendo, e conosco voi vero Dio, e Creatore, ed a questa vocatione chiamato, e creato per quest' oggetto, viverò solo a cenno della vostra santa volontà, imperciocchè, ò signore, voi m'havete fatto huomo di pura terra.

## SCENE IV.

*Adam*

Acknowledges the beneficence of God, and retires to repose in the shade.

## ACT THE SECOND.

## SCENE I.

*God and Adam.*

God resolves to form a companion for Adam, and does so while Adam is sleeping—he then awakes Adam, and presenting to him his new associate, blesses them both ; then leaves them, recommending obedience to his commands.

## SCENE II.

*Adam and Eve.*

Adam receives Eve as his wife—praises her, and entreats her to join with him in revering and obeying God—she promises submission to his will, and intreats his instruction—he tells her the prohibition, and enlarges on the beauties of Paradise in the following words :

Passegiaremo alquanto per li confini di questo bel giardino ; vedi per cortesia quanto d'ogn' intorno è colmo di delitie, se miraste solo la varietà de i colori sparsi sopra tanti fiori, che cosa di gratia può apparire più bella da vedersi ?

Ridono i prati per il bel verde dell' herbi ; molti delli allori superbi s'ergono all' alto con le frondi, e quelli di loro, a quali cadono le foglie, e i rami, d'aria puro e soave, ci rendono grata e placid 'ombra.

Acque



Acque dolci scendono dal strepitoso fonte nel seno d'un guado di color d'argento, irrigando con facile descenso i prati tutti di grato mormorio, ed inondano pur anco i campi con pienissimi ruscelli, à grado tale, che aridi ne si fanno, ne per soverchia inondatione offendono.

Senti colà nella selva la melodia de lussignoli, qua intorno la fragranza de frutti, che spira giorno, e notte da questi alberi, trapassando con soave odore i nostri sensi.

On his speaking of flocks, she desires to see them, and he departs to shew her the various animals.

### SCENE III.

*Lucifer, Belial, Satan.*

Lucifer laments his expulsion from heaven, and meditates revenge against man—the other demons relate the cause of their expulsion, and stimulate Lucifer to the revenge he meditates—he resolves to employ the serpent, because è molto à proposito per quest' impresa, bello, buono, pieno di benedizioni, ed amabile più d'ogn' altra bestia che viva sopra la terra, e quel ch' importa, l'huomo gode che le sia domestica.

### SCENE IV.

*The Serpent, Eve, Lucifer.*

The serpent questions Eve—derides her fear and her obedience—tempts her to taste the apple—she expresses her eagerness

eagerness to do so—the serpent exults in the prospect of her perdition—Lucifer (who seems to remain as a separate person from the serpent) expresses also his exultation, and steps aside to listen to a dialogue between Adam and Eve.

SCENE V.

*Eve, Adam.*

Eve declares her resolution to taste the apple, and present it to her husband—she tastes it, and expresses unusual hope and animation—she says the serpent has not deceived her—she feels no sign of death, and presents the fruit to her husband—he reproves her—she persists in pressing him to eat—he complies—declares the fruit sweet, but begins to tremble at his own nakedness—he repents, and expresses his remorse and terror—Eve proposes to form a covering of leaves—they retire to hide themselves in foliage.

ACT THE THIRD.

SCENE I.

*Lucifer, Belial, Satan.*

Lucifer exults in his success, and the other demons applaud him—he proposes celebrating the serpent's victory over the inhabitants of Paradise.

*Lucifero.*

*Lucifero.* Staremo dunque allegri, e ridenti, poëche habbiamo ottenuto la vittoria, e formaremo il trionfo con la squadra de nostri seguaci, decorata con armi, cantando sempre d'haver vinto l'humana stirpe ; se questa non è grande, e vera allegrezza, quale di meglio potremo sperar mai in alcun tempo ?

## SCENE II.

*Raphael, Michael, Gabriel.*

These good spirits lament the fall, and retire with awe on the appearance of God.

## SCENE III.

*God, Eve, Adam.*

God calls on Adam—he appears, and laments his nakedness—God interrogates him concerning the tree—he confesses his offence, and accuses Eve—she blames the serpent—God pronounces his malediction, and sends them from his presence.

## SCENE IV.

*Raphael, Eve, and Adam.*

Raphael bids them depart from Paradise—Adam laments his destiny—Raphael persists in driving them rather harshly from the garden—Adam begs that his innocent children may not suffer for the fault of their mother—Raphael replies, that

not

not only his children, but all his race, must suffer, and continues to drive them from the garden—Adam obeys—Eve laments, but soon comforts Adam—he at length departs, animating himself with the idea, that to an intrepid heart, every region is a home.

## SCENE V.

*A Cherub,*

Moralizing on the creation and fall of Adam, concludes the drama and monologue thus :

Con questa sola speranza si nodriscono, languenti intanto li tremano le membra, chiuso è l'horto, e di modo guardato, che non vi potranno mai più mettervi li piedi, poiche è fatto già loco proprio delli angeli beati, escluso l'huomo per propria colpa :

Felice lui se vi si fosse trattenuto senza peccato, di quanto ti sei privato da te stesso oh' pessima creatura :

Siatemi veracj testimonij di questo fatto ò cielo, ò alberi, ò monti, ò mare, ò fiumi, ò fere : forsennato Adamo, che per sola intemperanza hà perduto quel bene, ch' in eterno à pena si ritrova ;

Ma questo non è di nostra attinenza, che il gioco si fà contro di lui, e se ne pentirà, mà troppo tardi, e la voce publica de posterì maledirà sempre così gran fallo : questo è giorno da notarsi con penello fosco, ò con inchiostro, per esso memorando nella perdizione, dell'humana salute.

No.

## No. XI.

*Avvertimenti agli Attori, prefissi all' Eduigi del Conte Alessandro Pepoli.*

I. Il vestiario nero all' antica è quello, che più conviene in questa tragedia, sì per la serietà del soggetto, come per la maestà dello spettacolo. I pontefici però per non essere molto confusi coi nostri sacerdoti devono servirsi d'altri colori, e in tal guisa, che il vestimento loro s'avvicini, non però totalmente, a quello dei sacerdoti greci antichi. Non mi servirei della mitra, essendo troppo caricata, ma piuttosto d'un berrettone quadro di qualche colore, fuorchè del nero.

II. Odo essendo più giovine si può contrassegnare colla maggiore oscurità della barba.

III. Nell' atto secondo la scena del sotteraneo deve essere profonda, e deve esser notte, non per altro, se non perchè in tale spezie di luoghi è sempre bujo. Parranno ridicole queste notizie ; ma per i comici sono necessarie.

IV. Nella scena terza dell'atto secondo quando viene Elgiva, e s'inginocchia, Eduigi non deve mai sospendere il discorso tra la scena seconda che finisce, e la terza che comincia ; e soltanto deve marcare il passaggio colla vibrazione del “ povera Elgiva ! ”

V. Nella scena quarta dell'atte secondo non v'è per ambidue tenerezza che basti.

VI. Nella scena prima dell'atto terzo tutte le piccole interrogazioni de' pari, e de' pontefici devono succedersi vibrato; e Dunstano, ed Odo, ma il primo specialmente, deve portar su la fronte un'aria incessante di mistero, ed Odo nella fine di entusiasmo.

VII. Nelle prime scene dell'atto quarto Elgiva deve dimostrare sempre il più terribile presentimento.

VIII. La scena quarta dell'atto suddetto è la più importante della tragedia, e tutto il di lei colpo dipende dalla veloce esecuzione. Ecco in qual modo in un teatro di prova io l'ho disegnata :

Supponendo le stanze d'Eduigi alla destra del palco, e la porta, ove entrano i pontefici alla sinistra, Elgiva nel corso della scena sarà alla destra, ora sul sofà assistita da Elfrida alla sinistra, ma un poco indietro, perchè tra Elgiva ed i pontefici resti libera la scena, ora in piedi con Elfrida, che viene a rimanere alla sinistra assolutamente fra i pontefici e la regina. Tutte le volte che Dunstano ed Odo tenteranno di rapir la regina, passeranno dinanzi ad Elfrida senza difficoltà. Nel fine poi, quando si sente la voce d'Eduigi tra le scene a mano destra, e che i pontefici traggono a forza Elgiva con essi, Dunstano afferrerà la regina per la destra, che resterà sempre rivolta alla parte donde viene lo sposo, e Odo passerà per di dietro della regina all' altra mano senz' afferrarla, ma come

impedendola di fuggire. Quando Dunstano dirà “ la tua speranza è vana,” deve essere vicino ad entrare nella scena sinistra, ma Elgiva tutta fuori sul palco. Nel mentre che ciò segue, Elfrida correrà dietro ai pontefici, e alla regina, velocissima essendo a dire “ temerarj, che osate?” Po'cia rispinta quand' ella vede ciò che appena potrebbe credere, batterà palma con palma, guardando il cielo, e correrà in giù, ma sempre dalla sinistra, appoggiandosi al proscenio, se però questo è ad un giusto livello.

IX. Nella scena ultima dell'atto quinto Odo sarà velocissimo ad arrestare Etelvaldo. Quando poi Eduigi va contro ad Odo, quest' ultimo deve ritirarsi dietro ai soldati in modo, che nell'ultimo momento, ch'egli si è ritirato, guinga Eduigi rispinto, e tosto seguirà Odo dicendo :

Il suo furore

D'assalir oserebbe il cielo stesso.

Nel tempo de'quàli versi Eduigi arriverà (nel fine appunto) ad avere corso alla destra sul fine del palco per poi dir subito :

Voi lo sperate invan, &c. &c.

X. Quegli stessi soldati, che dovevano rapire il ferro ad Eduigi, verranno a poco a poco dietro a lui ne'tre versi, che dice prima d'uccidersi, affinchè lo sostengano quando cade trafitto. Devono però questi soldati circuirlo in sembianza di poter poi riuscire a disarmarlo.

N. B.

N. B. In questa tragedia, dove l'affare del re diventa quello della nazione, mi parve necessaria la di lei voce ne'cori *expressa*, i quali però rimangono totalmente distaccati perchè gli stimasse superflui, come ciò accederà facilmente nel moderno costume.

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THINKING the foregoing instructions worthy the imitation of every dramatic poet, who has a due regard to his fame, I have been induced to give them a place in this Appendix. Mis-conception of character has often occasioned the failure of many a drama of intrinsic merit, on the public stage: several pieces too have suffered from inattention to costume. Count Pepoli's example should therefore be followed: every dramatic writer should, like him, accompany his piece with such written directions as he would give if he were present at the rehearsal. Nor should music be forgotten: such airs only should be performed between the acts, as would be likely to promote the delusion by deepening the last impression; and, during the performance, an occasional symphony should be introduced to aid the intended effect of the poet. Shakspeare and Andreini, both dramatic poets and players by profession, deemed written instructions to the actors, either general or particular, indispensably necessary; and both have recommended the occasional use of appropriate music.

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## No. XII.

*Further thoughts on ADDISON'S obligations to the Cato Uticense:  
with some account of that drama.*

WHEN I wrote my observations on the Cato of Addison, I had not seen the Venetian opera which he describes; but I am now, through the friendship of Doctor Burney, (the elegant and profound historian of music,) in possession of a copy of that little drama, which, on a careful inspection, has confirmed me in the opinion that I have hazarded in regard to the probable origin of the love intrigue in the English tragedy. The view which Addison has exhibited of the fable of this opera, is clear and correct; and, from the scrupulous exactness of his quotations, it would seem, that he wrote with the libretto lying before him. “ Caesar’s first words, says he, “ bid his soldiers fly, for the enemies are upon them. *Si leva Cesare e dice à soldati: A la fugga; a’ lo scampo.*” The passage stands thus in the libretto.

*Atto i. Scena 2.*

*Giuliano anelante vò da Cesare.*

Svegliati mio signor: Cesare: viene  
Vasto diluvio d’ armi

A te dal campidoglio: vedi: abbaglia  
Fiero de i brandi, e incennerisce il lampo.

*Si leva Cesare, e dice à soldati.*

*Cef.* A la fugga.

*Si levano i soldati.*

	<i>Cef.</i>	} A' lo scampo.
<i>Giul.</i>	A la fugga. <i>Sab.</i>	
	<i>Giul.</i>	

Giuliano, who takes so active a part in this scene, is an officer in the service of Cæsar, and a character answering to, and, perhaps, the prototype of, the Sempronius of Addison. He is the secret admirer of Sabina, in whose affections he is rivalled by Florus; and, with the treachery which marks the character of Sempronius, he devises means for the destruction of his rival.

As I do not mean to insinuate that Addison borrowed more than the love intrigue from the Venetian opera, he has himself, by reporting the principal incidents of the fable, related enough for my purpose. But it may gratify the reader to compare the inimitable soliloquy of Cato in the English tragedy, with the following soliloquy in the Italian opera.

After a smart altercation between Scipio and Cato in the library of the latter, Cato seats himself at a table, takes up a Plato, and reads. Scipio retires.

*Atto*

*Atto iii. Scena 12.*CATONE. *Solo.*

Oggi vedrà Catone  
Cesare in Roma? e in braccio  
Lo vedrà di Flaminia? e assente; il veggo;  
Al trionfo d'un barbaro rubello  
L'alto Roman consiglio?  
Sorge: sorge

*si leva.*

Torbida nera ecclisse  
Tutta à coprir di tenebre la terra.  
Veggio in Roma la terra aprir voragini  
Sepeliscono i consoli, e' I senato.  
Chi? dove? chi ricovera Catone?  
Chiudi ò cimeria notte  
Quest'occhi miei. Platone

*siede, e rilegge.*

Tù, ch' immortal fai l' alma,  
Anche l'eroe frà vivi eterno vive,  
E fa d'eroe grand' opra,  
Poiche inutile al danno  
Parla sù i rostri, e in sù le carte scrive,  
Quel cittadin, che fido  
De la patria al morir non sopravive.  
Servi . . . . Mà, à che ricerco  
Quì, chi m'uccida? io di me stesso à un tempo  
Sarò nel sacrificio

*si leva, e prende un ferro.*

E sacerdote, e vittima; Catone,  
 Catone sol dia di Caton esempio.  
 Tù ferro suenami;  
 Tù destra uccidimi;  
 Passami 'l cor.  
 Mie luce, chiudavi.  
 Mortale orror.

Cato then strikes himself with the dagger which he holds in his hand, and the scene which Addison describes, ensues.

In the following passage in sc. 14. of the same act, we discover, in a seminal state, the parting scene between Cato and his children in the English tragedy.

*Catone tolta la veste a gl' occhi, si leva in piedi, e aperte le braccia, dice.*

*Cat.* Impeto cittadino,  
 Augusto genio, madre di Catone,  
 Patria, Roma; mi rendo al voler vostro.  
 Cedo la piaga, e 'l cor che in essa mostro.

*Luc.* Tuo core è il cor di Roma.

*Cat.* Vengano i figli rei.  
*Vanno Flaminia, e Floro à Catone. In tanto dice.*

*Ces.* Flaminia. *Sab.* Floro.

*à 2.* Non errò.

*Qui si prostrano à piè di Catone Flaminia, e Floro.*

*Flo.* Padre. *Fla.* Genitor. *à 2.* Perdono.

*Cat.* A la patria vi dono. *Piangendo.*

*Si levano i duo figlioli e vanno per baciargli la destra.*

*L. &c.*

*Luc.* (Eroe degno d' altari.)

*Catone stesa la mano à figli, dice.*

*Cat.* E à ben amarla

Questo sangue v' insegni, e questa piaga.

Scipione, a Giuliano

Che mi suelò la reità de' figli.

	<i>Cef.</i>	} (Traditor)	<i>Cat.</i> Tù porgi
S' alzi 'l sepolcro.	<i>Fla.</i>		
	<i>Flo.</i>		

Cesare à me di genero la destra.

*Cef.* Di genero, e d' amico.

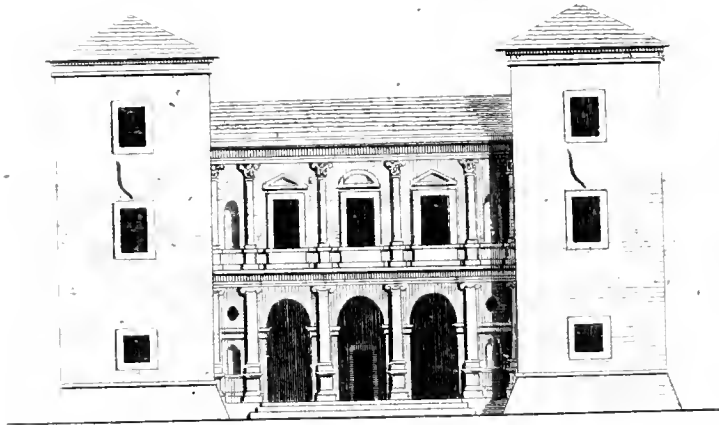
*Cat.* T' abbraccio.

*Cade languido in braccio di Cesare.*

This little drama is thus entitled: *Catone Uticense. Drama per Musica, da recitarsi nel teatro Grimani in S. Gio. Grisostomo, di Matteo Noris, l' anno M DCC I. Dedicato all' illustriss. et excellentiss. Sig. Don Gaetano Cesarini, prencipe di Genzano. In Venetia, 1701. per li Niccolini.* In an advertisement to the reader, the author acknowledges his departure from history: “Eccoti la historia;” says he, “il di più si finge, e si ti rappresenta la ferita di Catone, non la morte, perche habbiano luogo gli sponsali di Cesare con Flaminia, e di Floro con Sabina.” But this is not the only instance in which the author deviates from history: he removes the scene of his fable  
from

from Utica to Rome, and alternately lays it in that city and its vicinity.

When I only knew the *Catone Uticense* from the report of Addison, I said that its plot or fable bore a strong resemblance to that of the *Catone* of Metastasio. I have since read the drama, and my opinion remains unshaken.



HOUSE OF TRISTANO

## DESCRIPTION OF THE PLATES.

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- FRONTISPIECE. PORTRAIT and ARMS of G. G. Trissino, from his life, by Pier Filippo Caselli, *Ven.* 1753. 4to.
- TITLE-PAGE. Seal of the Arcadian Academy of Rome.
- PAGE 1. . . . . Portrait of Lorenzo de' Medici, detto il Magnifico, from *Tutti i Trionfi, Carrumaskerate, o Canti Carnascialeschi*, printed, in two volumes 8vo. in Cosmopoli (Pisa) 1750.
- PAGE 8. . . . . View of the Villa Madama, near Rome, (See *Mem. p. 66.*) from a print by Byrne, the original painting by Richard Wilson.
- PAGE 9. . . . . Portrait of Gio. Battista Giraldi Cinthio, from a collection of his dramatic works published in Venice, 1583, by his son, Celso.
- PAGE 134. . . . Music of a Chorus in the Oratorio *dell' Anima e del Corpo*, from the 4th volume of Dr. Burney's *History of Music*.
- PAGE 138. . . . The interior of a theatre, with an actor delivering the prologue,—spectators in the pit,—taken from a print on wood in the *Antigone* of G. P. Trapolini, printed at Padua, 1581. This print may be either supposed to exhibit a view of the interior of a particular theatre, or of the Italian theatre in general in the sixteenth century.
- PAGE 139. . . . Portrait of Gio. Batista Andreini, author of the *Adams*, &c. from a copy of his *Elvinda*, printed at Milan, 1606, in the collection of the Earl of Charlemont.
- PAGE 206. . . . A Scene in Paradise from the *Adams* of G. B. Andreini, printed at Milan, 1613, 4to. It is observed by the editor of the *Biblioteca Pinelliana*, that “un” esemplare di-quest' edizione, ch'è la prima, ed è ornata di trenta nove tavole intagliate in rame, nella vendita della Libreria del Duca della Valliere, fu venduto per lire cento trenta due Tornesi.”
- PAGE 207. . . . Portrait of Vittorio Allieri, from a print engraved by Morgan.
- PAGE 232. (to face) Portrait of the Marquis Scipione Maffei, from an engraving communicated by Prince Giacomo Giustiniani.
- PAGE 332. . . . Section of the Olympic Theatre of Vicenza.
- PAGE 338. . . . Portrait of P. Arcutio, from his comedy of the *Carigiara*, printed 1537, without name of place.
- PAGE lxxi. of the APPENDIX. The house of G. G. Trissino at Cricoli, near Vicenza.

## ERRATA.

It is extremely mortifying to the Author to have, in addition to his own errors, so many of the press to blush for. But he trusts, that his distance from the press,—a distance of above three hundred miles—will give him some claim on the indulgence of the reader.

PAGE

6. note (*k*) line 1. for cont., read cant.  
15. l. 12. after "mdo" place a full stop.  
17. l. 1. after sciolto, place a semicolon.  
20. note (*q*) l. 2. for tittle, r. title.  
21. 1st. (*p*) l. 11. for traveller" r. traveller's.  
32. note (*t*) l. 1. for Giudicio, r. Giudicio.  
*(u)* l. 2. f. maggraw, r. maggioa.  
34. note l. 7. f. seems, r. seem.  
39. l. 12. for gente, r. genti.  
41. penult. for si, r. i.  
42. l. 6. for dipinte, r. dipinto.  
47. l. 15. for cattolioe, r. cattolica.  
48. note (*f*) l. 5. r. uella.  
50. l. 11. after city, for a full stop, r. a comma.  
51. l. 5. for Tiuvò, r. Tirovò.  
l. 10. for vico, r. vivo.  
52. l. 3. for met, r. meet.  
l. 12. dele comma after, with.  
note (*m*) l. 6. for during, r. during.  
53. note (*v*) for quarantaotto, r. quaramotto.  
55. note (*s*) l. 2. for Brooke's, r. Brooke's.  
61. l. 13. for Pasiello, r. Paisiello.  
67. note (*j*) lines 1, and 2, for auleum, r. autheum.  
68. penult. for phaps, r. perhaps.  
72. note (*y*) l. 10. place a full stop after Amicor.  
74. l. 12. after swans place a full stop.  
79. the reference to note ("p") should stand after our author.  
l. 21; p. 80.  
82. note (*g*) l. 12 for 63, r. 163.  
88. note (*a*) l. 2. dele comma after suon.  
90. l. 7. after pute, r. a semicolon.  
93. antepenult. for for this discourse to, r. to this  
discourse for.  
97. l. 5. for days, r. day.  
l. 11. for ost, r. oft.  
penult. r. of the Indovino.  
98. note (*n\**) for now it cannot, &c. r. for no traces  
of it can now, &c.  
note l. 9. for introduction, r. introduzione.  
103. l. 15 for irresistibly, r. irresistibily.  
106. l. 12. for piaciuto, r. picciato.  
108. l. 1. for pulchres, r. subpins.  
l. 10. for Madon, r. Molona.  
note (*e*) l. 3. for de tutti, r. di tutti.  
109. note (*c*) l. 1. for cosa, r. esia.  
*(c\*)* l. 3. for aboar, r. elaborate.  
111. l. 5. for Orschla, r. Orschia.  
118. l. 5. for emurimidi, r. Semiramide.  
132. note b for 72, r. 87.  
138. for Sier R. 11. r. Sier E.  
148. note (*b*) l. 3. del fulfil p after work, and r. a comma.  
142. l. 17. r. a friend.  
144. note (*k*) l. 8. r. in 1623.  
148. l. 17. for Ceba, r. Chia.  
149. l. 13. for Teatro, r. leatro.  
156. l. 7. for unadi, r. mado.  
157. l. 3. for created, r. created.  
note (*i*) l. 4. fo ditte r. de lit.  
163. note (*r*) l. 5. r. hument.  
169. l. 17. for genty, r. gentry.  
161. l. 17. for gender, r. angendo.  
169. note (*d*) l. 3. formed, r. viewed.  
182. l. 11. a ... ..  
... ..  
... ..  
183. l. 7. for subpe, r. modit.

While the author was preparing this Festschrift, he discovered in an edition of Haydn's *Werke*, fol. printed at Vienna, 1871, the following works by Toldi: *Die Contrapuncti* (Hist. Mem. on Ital. Trag., p. 173).—*Die Contrapuncti* & *Die Contrapuncti* (Hofmann's edition, Vienna, 1871, 1873, in fol.).—*Die Contrapuncti* (Hofmann's edition, Vienna, 1871, 1873, in fol.).

PAGE  
188. *l.* 9. *for* (159*i*) *r.* (159*g*)  
190. *l.* 19. *for* probably, *r.* probable.  
192. *l.* 2. *r.* Sant' Angelo.  
4. *for* county, *r.* country,  
7. *for* adaption, *r.* adaptation.  
197. *note* (*l.*) *l.* 13. *r.* Orazia.  
198. *l.* 13. *r.* 1. curichir.  
16. *for* possessor, *r.* professor.  
201. *note* (*r*) 1. Antomaria.  
213. *note* (*c*) *r.* p. 110.  
215. *l.* 3. *for* modern patriotism, *r.* patriotism,  
217. *l.* 3. *for.* introduced, *r.* intermixed.  
218. *note* (*g*) *l.* 12. *r.* Pœnulus.  
219. *l.* 10. *r.* writer's.  
223. *l.* 2. *for* drinks off, *r.* drinks it off.  
224. *l.* 1. *for* libratti, *r.* libretti.  
227. *l.* 13. *for* great, *r.* Greek.  
231. *l.* 11. *r.* Sennacherib.  
233. *note* (*†*) *l.* 2. *r.* It is, &c.  
235. *penult.* *after* porga, *place a full stop.*  
236. *note* (*s*\*) *l.* 7. *r.* madre.  
8. *for* gratiti, *r.* graditi.  
238. *l.* 3. *after* upon it, *r.* here.  
241. *l.* 22, 23. *r.* VIVENTI, DECRETO, PUBBLICO.  
242. *note* (*y*) *l.* 12. *for* count, *r.* court.  
244. *l.* 16. *r.* Zanotti.  
246. *note* (*c*) *l.* 3. *for* E. *r.* 'E.  
249. *l.* 8 *for* this tragedy, *r.* the tragedy.  
253. *l.* 21. *r.* parricide.  
255. *penult.* *for* succeed, *r.* succeed.  
258. *l.* 22. *r.* Ludovico.  
265. *ant-penult.* *after* comma *after*, pallida, &c. *place the comma after luce.*  
266. *l.* 4. *after* fanciullo, *place a full stop.*  
270. *l.* 8. *r.* Ascoli.  
*l.* 71. *the reference to note* (*v*) *on page* 271, *should follow* Montrose, *l.* 16. *page* 270.  
*note* (*u*\*) *l.* 4. *r.* Manzoli.  
(*u*||) *l.* 2. *r.* Rossana.  
272. *l.* 16. *r.* Idomeno.  
*l.* 19. *r.* Phœdre.  
274. *note* (*u*) *l.* 2. *for*, *for* its, *r.* to its.  
280. *l.* 7. *for* esecuzione, *r.* execution.  
281. *note* (*f*) *for* Inghiltaira, *r.* Inghilterra.  
282. *l.* 18. *r.* subjects'  
*l.* 31. *r.* d' Ouvre.  
286. *l.* 5. *r.* *a full stop after* subject.  
291. *note* (*g*) *l.* 1. *r.* Giuochi.  
293. *l.* 4. *for* the question, *r.* this question.  
294. *note* (*z*) *penult.* *place a full stop after* time.  
295. *l.* 12. *r.* toscana.  
297. *l.* 7. *r.* id.

## APPENDIX.

iv. *l. 1. r. confidente.*  
*l. 1. and from the female. place a comma after, casa.*  
xvi. *l. 12. for, is it now, r. it is not now.*  
xx. *l. 6. for venio, r. veni.*  
xxiv. *l. 12. for (a front piece) r. (the tail-piece to the Appendix.*  
*perit for Academica, r. Academicæ.*  
xlii. *l. 22. prospiciat.*  
lii. *l. 1. f. pro a però.*  
xv. *l. 1. pro Expo autem, r. Expositio.*  
lii. *last line but two for allori, r. aliori.*









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